

THE MUSICAL TIMES

FOUNDED IN 1844.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 781.—Vol. 49.
Registered at the General Post
Office for Canadian Postage.

MARCH 1, 1908.

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ON
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The NEXT TERM begins on May 7. Entrance Examination,
Monday, May 4.

The EXAMINATION for ASSOCIATESHIP (A.R.C.M.) will take
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Symphony, No. 3, in E flat ("Eroica") Beethoven
Concerto No. 2, in E, for Violin, Organ, and String Orchestra Bach
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Divertimento for Wind Instruments on the "Chorale Sancti
Antoni" Joseph Haydn
(Manuscript.) (First performance.)

Trauermarsch ("Götterdämmerung") Wagner
Ride of the Valkyries ("Die Walküre") Wagner

SATURDAY, MARCH 28, AT 5.

Overture "Rienzi" Wagner
Concerto in E flat, for Two Pianofortes and Orchestra (Köchel 365) Mozart

Madame SANDRA BROUCKER and Mr. GOTTFRIED GALSTON.
Symphony No. 4, in D minor Schumann
Concerto No. 2, in C major, for Two Pianofortes and Orchestra Bach

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The next F.R.C.O. Examination begins on July 13, 1908. The Solo-
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(Peters, Vol. 2, p. 40; Novello & Co., Book 9, p. 156; Augener & Co.,
Vol. 2, p. 69; Breitkopf & Härtel, Vol. 1, p. 10); Sonata No. 1 in F
minor, Mendelssohn; Sonata in B minor, No. 3, Op. 178 (Passacaglia
only), Merkel (Novello & Co.; Augener & Co.).

The A.R.C.O. Examination begins on July 20. The subject of the
essay will be taken from pages 265–226 of "English Music (1604–
1904)," Music Story Series (Walter Scott Publishing Co., Ltd.,
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February, 1908.

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WEDNESDAY, at 11.30. "The Kingdom" (Elgar); Symphony in G, Op. 88 (Dvorák), &c.

WEDNESDAY, at 7.45. "Jephthah" (Carissimi, 1600-1674); "Elijah," Nos. 10 to 20; Scene from "Phœbus and Pan" (Bach); "The Raven," New (Bertram Shapleigh).

THURSDAY, at 7.45. "The Buried Song," New (Krug-Waldsee); Pianoforte Concerto in B flat minor (Tchaikovsky); Violin Concerto (Beethoven); Sonata in G, Op. 78, for Pianoforte and Violin (Brahms).

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PIANO-FORTE PLAYING.—Nellie Arnold, Lillian E. Ashley, Mildred Ainsworth, Louie Adams, Lillie M. Anderson, Victoria L. Brown, Beatrice Berry, Edith Blackburn, Elizabeth A. Barrett, Marie Beveridge, Ethel Baigent, Maud Bush, Clara Clowes, Stella S. Cole, Nellie Charnock, Jessie Cooper, Pearl Clark, Herbert S. Cocks, Annie Campbell, Ethel Carter, Ann Alice Dean, Vera Louise Ditchburne, Alice Dixon, Nora Darcy, Stella B. Fitzsimmons, Ruby J. Fleming, Linda M. Ferguson, Eileen Graham, Mary Hutchinson, Lillian C. Heap, Juanita Kirkpatrick, Pauline M. Kayser, Eileen S. Kent, Sarah A. Larimore, Lillian Lomax, Grace Lamont, Florence Marsden, Josephine McGrath, Mary Parker, Vera M. Plozman, Ruth Priestley, Sarah Quinn, Doris Robinson, Florence J. Rolson, Phyllis Rodham, Evelyn S. Strachan, Madge Stevenson, Mary Smith, Nellie Shimmim, Alfred Seed, Elsie Shorrock, Hester Shorting, Beryl Starling, Dora Thacker, Annie Taylor, Louisa M. Tout, Agnes Tyer, Bella Thomas, Alice M. Upson, Emily Wellard, Caroline B. Wiseman, Lillian V. Wenban, Emily B. Watt, Muriel H. Wilson, Ruby Walhouse, Lillian G. Youngman.

VIOLIN PLAYING.—Rosa M. M. Price, Lillian M. Wilkins.

ORGAN PLAYING.—Walter R. W. Hart, Ernest Cory-James.

SINGING.—Fidelia J. Newman, Mabel R. Symes, Mary A. Vickers.

ASSOCIATES (A.L.C.M.).

PIANO-FORTE PLAYING.—Elizabeth A. Allen, Minnie Ashton, Ivy L. Archer, Marguerite E. Archibald, Lillian Adams, Gladys M. Archer, Mabel Anderson, Thelma Arnold, Kathleen Angove, Volta E. Abraham, Emma Andean, Jennie Bache, Percival W. Butler, Beatrice Bould, Lillian M. Rasham, Morris Bower, Florence A. Blackburn, Louisa E. Bird, Ellen Beagrie, Mary Blackburn, Nellie Brighton, Margaret M. Buckley, Nellie E. A. Balchin, Charlotte E. Bingham, Alice Bullock, Kathleen M. Byrnes, Maggie Browne, Beatrice Broadhurst, Grace Brooke, Rachel Bendall, Muriel F. Board, Kathleen de Baere, Lila de Baere, Martha Bell, Rene Bestard, Vera M. Blight, Gertrude K. Barry, Hilda M. Cave, Marjorie Cottam, Florence B. Callan, Dorothy Cullimore, Mary E. Cosgrove, John W. Cumberbatch, Herbert H. Charlesworth, Lillian P. Child, Eveline F. Cooke, Minnie B. Collman, Hilda G. Cunningham, Winifred E. Congdon, Violet G. Cross, Eileen Cummins, Beatrice Clarke, Elsie Chadwick, Nellie Croft, Bubina L. 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ELOCUTION.—Ada F. C. Gilby, Valerie V. Kingsbury, Mary M. Torrance.

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ASSOCIATES IN MUSIC (A.Mus.L.C.M.).

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There were 803 Candidates for Diplomas, of which number 506 passed, 289 failed, and 8 were absent.

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The Musical Times.]

*From the portrait by Ingres, in the Louvre, Paris.
Photographed by Maison Ad. Braun & Cie., Paris.*

[March 1, 1908.]



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The Musical Times.

MARCH 1, 1908.

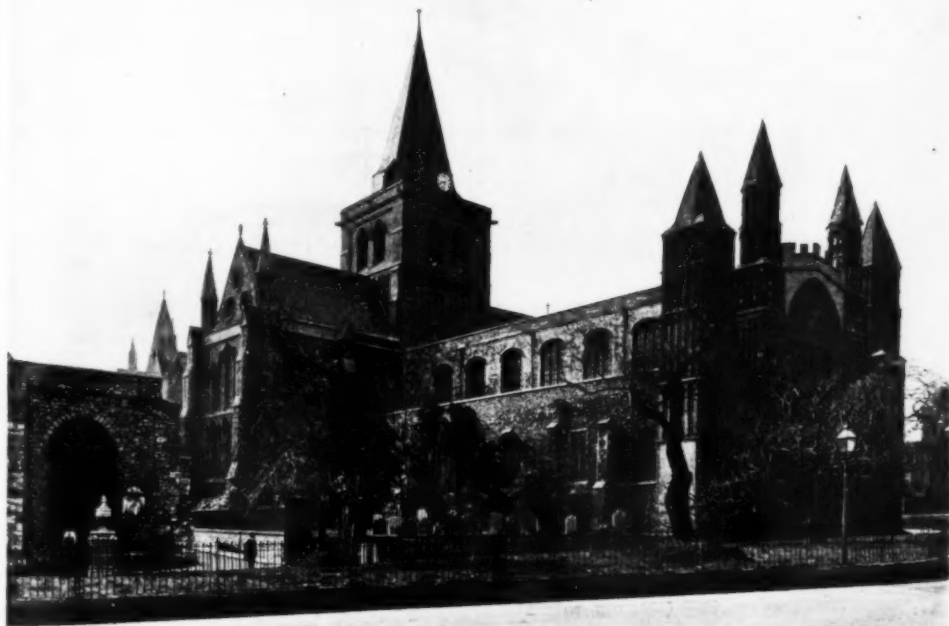
ROCHESTER CATHEDRAL.

'Dear me, said Mr. Grewgious, peeping in, it's like looking down the throat of Old Time.' Thus Charles Dickens in 'The Mystery of Edwin Drood.' The 'peeping in' of Mr. Grewgious was at the west door of the cathedral of Cloisterham (Rochester). Could he have peeped through the ground upon which he was standing, he would have looked down the throat of still older time, upon the foundations of the Saxon church.

Antiquity is a strong characteristic of Rochester. One of the most ancient of English cathedrals, it owes its foundation to King Ethelbert who, very early in the 7th century, built a mother-church, which he dedicated to St. Andrew and arranged that it should be served by a college of secular priests. If little or nothing is known of this early church, the records are full of information as to the poverty and desolation of the see at this period. The bishopric was often left vacant, and Bishop Putta (669-676), finding himself without income, went away into Mercia, and till his death supported himself by teaching music!

With the Norman invasion, Rochester Cathedral was galvanized into fresh life and entered upon a

new existence. Archbishop Ianfranc appointed Gundulf (1076-1108) to the see. Gundulf was a learned man and unwearied in well-doing for the church. He dismissed the secular canons and replaced them by a Benedictine monastery. Moreover, he was a skilful architect. Under his direction the Norman cathedral was begun to be built in the year 1080. It was, as usual, cruciform, with very narrow transepts, a nave of nine bays and a choir of six bays, the choir being separated from the choir aisle by solid walls. There was no tower at the crossing, as at present, but there was one at the east end of the north transept, detached from the main building; it is now a ruin, known as 'Gundulf's tower,' and another tower on the east side of the south transept has gone. Gundulf was succeeded in the bishopric by Ernulf, author of the 'Textus Roffensis,' a collection of important documents relating to the cathedral. Like his distinguished predecessor, Ernulf was an accomplished architect. He partly rebuilt and partly recased the Norman work, and replaced the wooden buildings of the monastery (which stood outside the south wall of the nave) by stone buildings which he erected on the south side of the choir, a very unusual position. Of these buildings only the ruins of the Chapter House and cloisters remain. (See the illustration on p. 157.) The finished cathedral was dedicated, in the presence of thirteen bishops, on Ascension Day, May 7, 1130, the neighbouring cathedral of Canterbury having been consecrated four days previously.



ROCHESTER CATHEDRAL. FROM THE NORTH-WEST, SHOWING PART OF ST. NICHOLAS CHURCH.

(Photograph by Mr. G. A. Morris, Rochester.)

One of the glories of Rochester is its fine west front, not unlike some continental cathedrals in its ornamentation. (See the illustration on p. 155.) 'The superb western portal at Rochester Cathedral,' says Professor Freeman, 'is by far the finest example of its kind, if not the finest of all Norman doorways.' Although they are much mutilated, the two statues, one on each side of the doorway, called forth high praise from Flaxman. That on the left (looking towards the door) is said to represent King Henry I., that on the right, his wife, the 'good Queen Maud.' 'These effigies,' says Mr. T. F. Bumpus,* 'are two of the oldest statues in the country, and interesting on account of the paucity of examples of Norman sculpture



THE PRIORY GATEWAY.

(Photograph by Mr. G. A. Morris, Rochester.)

possessed by us. The statue of the king holds a model of a church, which is remarkable on account of its spire; and from the hands of the queen depends a long scroll, the inscription upon which is entirely obliterated. The long hair, plaited and falling over the shoulders, the common fashion of the reign of Henry I., should be especially remarked.

A dark deed, committed seven hundred years ago, had an important effect on Rochester Cathedral as the building now stands. In the year 1201, a Scotch baker, of Perth, set out to make a

pilgrimage to the Holy Land, taking Canterbury on his way in order to visit the shrine of Thomas à Becket. At Rochester, William of Perth was murdered—but the story shall be told by William Lambarde, who, in his 'Perambulation of Kent' (1576), says that he derived the account from the 'Nova Legenda' itself:

He was by birth, a Scot, of Perth (nowe commonly called Saint Johns Towne), by trade of life a Baker of bread and thereby got his living: in charitie so abundant, that he gave to the poore the tenth loafe of his workmanship: in zeale so fervent, that in vowe he promised, and in deede attempted, to visite the holy land (as they called it) and the places where Christ was conversant on earth: in whiche journey, as he passed through Kent, he made Rochester his way, where, after that he had rested two or three dayes he departed toward Canterbury. But ere he had gone farre from the Citie, his servant that waited on him led him (of purpose) out of the high way, and spoiled him both of his money and life. This done, the servant escaped, and the Maister (because he died in so holy a purpose of minde) was by the Monkes conveyed to Saint Andrewes, (and) laide in the quyre.

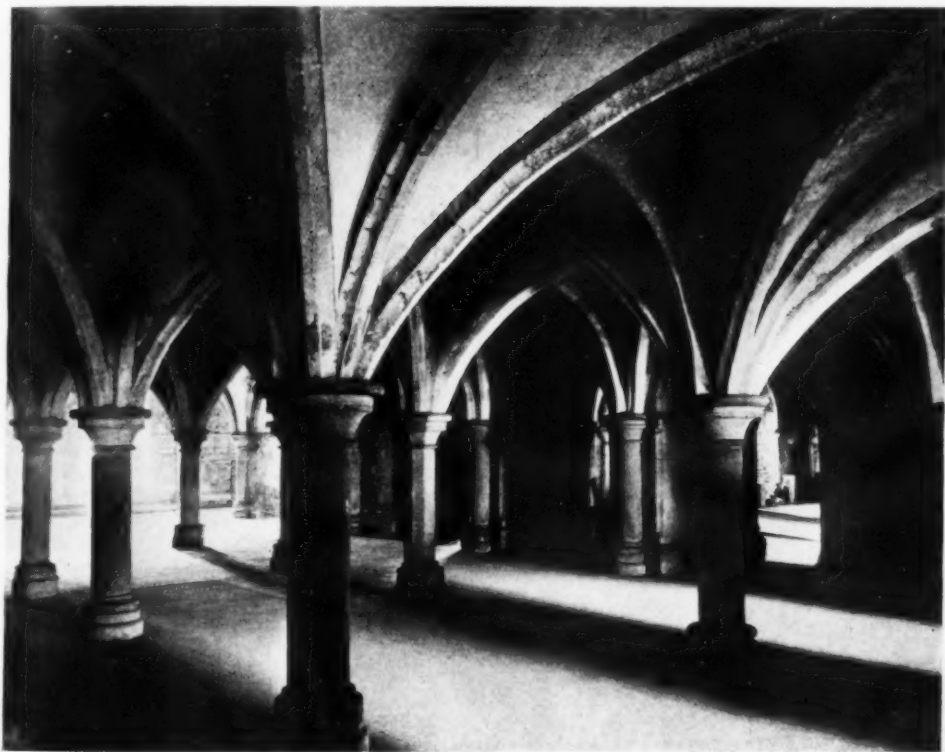
'Saint Andrewes' in the above quotation is, of course, the cathedral of Rochester. As already stated, William, the Scotch baker of Perth, was murdered in 1201, and soon afterwards he was believed to have 'moalded miracles plentifully' at his tomb. Although he was not canonised until 1266, so great were the oblations at his shrine that with the proceeds Prior William de Hoo was enabled to rebuild the whole choir east of the Norman transept. The earliest central tower—one stage, with a wooden spire—was erected in 1343, rebuilt in 1749 and 1830; in 1904, through the generosity of one of Rochester's respected citizens, Mr. Thomas Hellyar Foord, the spire was rebuilt at a cost of £5,000 on the lines of the one that had been debased in 1749.

The illustrations will serve to tell the story of the architecture of the building, but a few features of special note may be pointed out. On entering the cathedral at the west door and descending four steps into the nave, one is struck by the magnificent Norman arches of the first six bays, especially in the great contrast they form to the Early Decorated seventh and eighth bays (*circa* 1250) which complete the nave eastwards. The transition from the rounded arches to the pointed style is specially noticeable in the increased height of the arches, which involved the discontinuance of the triforium; moreover, the two piers at the junctions of the old and newer styles do not pair. It will be observed that the Purbeck marble shafts of the two tower piers are stopped some distance from the ground, probably because a solid stone screen, or rood loft, formerly stood there. Against it the parish altar of St. Nicholas was placed, for in olden times the nave of the cathedral served as the parish church, the monks using the choir for their devotions; this arrangement lasted until 1423, when the church of St. Nicholas, situated on the north side of the cathedral, was built for the use of the parishioners.

* 'The Cathedrals of England and Wales,' by T. Francis Bumpus, London: T. Werner Laurie, 1906, vol. iii., p. 102.

The north transept—Early English, *circa* 1253—is rich in detail, the monks' heads which form the corbels being specially worthy of notice. The south transept—Early Decorated, *circa* 1280—serves as part of the Lady Chapel, which is therefore on the south side of the nave of the church. The choir is reached by ascending ten steps. It is divided from the nave by a handsome stone screen, erected to the memory of Dean Scott, better known as the great Greek lexicographer. Its face toward the nave is filled by eight figures carved in stone, representing some of the great ecclesiastics and others associated with the cathedral, being (from left to right) St. Andrew,

A certain twin-relationship between Rochester and its sister cathedral of Canterbury is found in the double transepts, which add dignity to both edifices. And what shall be said of the beautiful crypt at Rochester? The western half of Gundulf's undercroft remains, the rest belongs to the Early English church. It is one of the finest in existence, and bears further affinity to Canterbury in its elevation, necessitating the high choir. It is almost a pity that some better place could not have been found for the organ bellows than in the old Norman part of this fine crypt. To return to the choir. On the north wall, immediately facing the bishop's throne, is a



THE CRYPT.

(Photograph by Mr. G. A. Morris, Rochester.)

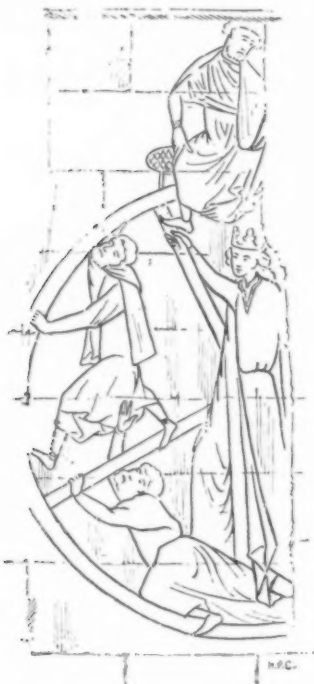
King Ethelbert, St. Justus, St. Paulinus, Bishop Gundulf, William de Hoo (the sacrist), Bishop Walter de Merton and Cardinal John Fisher. The whole was designed by the late Mr. J. L. Pearson, R.A., who also carefully restored the west front. On the screen stands the organ. One thing about the choir of Rochester makes it unique among English cathedrals—it is entirely enclosed, except the opening caused by the divided organ case, designed by Sir Gilbert Scott in 1875. From the photograph on p. 153 it will be seen that the walls above the stalls entirely enclose the choir on its north and south sides, and therefore that the choir aisles are also walled off.

portion of a fresco of that favourite mediæval subject 'The wheel of fortune,' probably dating from as far back as the 14th century. (See the illustration on p. 152.) This old painting is thus described by the Rev. G. H. Palmer, B.A.:

Fortune, pictured as a queen, is robed in yellow, and regulates the movement of her wheel, of the same colour, with her right hand. It is interesting to trace the changes in the dress of the other figures. At her feet a man, plainly clad in a dark red gown, with green stockings and black shoes, is trying to gain a position on the wheel. Above this poor struggling one we see one who has risen half-way to the summit, and whose attire is correspondingly richer. His gown is a little lighter in colour, and has a hood to

match; his sleeves are yellow, his stockings green, and his shoes ornamented. At the top is proudly and comfortably seated the present favourite, richly arrayed in a full robe of red turned up with white, with furs round his neck, a white belt and green hose. He looks toward the missing half of the picture, where others were no doubt represented as falling or fallen from the high place that he now holds, and his countenance seems to express mingled satisfaction and inquietude.*

The majority of the monuments are not of supreme importance. In the north choir transept is the reputed shrine of St. William of Perth. Close by is the sumptuous tomb of Bishop Walter de Merton (*d.* 1277). In the year 1598 it was opened, and the chalice taken from the coffin and treasured at the college he founded at Oxford.



THE WHEEL OF FORTUNE:
A FRESCO ON THE NORTH WALL OF THE CHOIR.

FROM A DRAWING BY H. F. CLIFFORD.

(Reproduced, by permission, from 'Rochester' in
"Bell's Cathedral Series.")

An effigy of the bishop in the next bay is remarkable for its anachronisms: it has recently been replaced upon his tomb. Under the central window at the end of the south nave transept is a monument to Richard Watts, M.P., erected to his memory by the mayor and citizens in 1736. This citizen of Rochester, who had the honour of entertaining Queen Elizabeth at his house in 1573, is famous for his foundation of the 'House for the 6 poor travellers, not being rogues or proctors'

who are there (at Rochester) provided with supper, bed, and breakfast, in addition to a dole of fourpence when they leave. Underneath the Watts monument is a brass to the memory of Charles Dickens—who died at Gad's Hill, three miles from the city, on June 6, 1870—placed by his executors 'to connect his memory with the scenes in which his earliest and latest years were passed, and with the associations of Rochester Cathedral and its neighbourhood which extended over all his life.' Had not the great novelist been buried in Westminster Abbey, his remains would in all probability have found a resting-place in the cathedral so closely associated with his memory. From a pictorial point of view there may be mentioned the tombs of Bishops Gilbert de Glanvill (died 1214), Lawrence de Saint Martin (died 1274), and John de Sheppey (died 1360), the last named on the north side of the choir.

No account, however limited in scope, of Rochester Cathedral would be complete without reference to one of its most beautiful architectural features—the doorway of the Chapter House. One of the finest examples of English Decorated in existence, it dates from about the middle of the 14th century. The photograph on p. 154 shows two female figures at the sides of the door—one holding a cross in her right hand and the model of a church in her left; the other, the blindfolded 'Synagogue,' with her broken staff in the left hand, and the tables of the law held reversed in her right hand, typifying the overthrow of the Mosaic dispensation. The figures, two on each side of the doorway, seated at desks under canopies, will not escape observation: they are supposed to represent the four great doctors of the church, Saints Augustine, Gregory, Jerome, and Ambrose. The present door, quite unworthy of its lovely setting, is due to Cottingham (1825), who actually transformed the female figure on the left into a mitred, bearded bishop! Thanks to Miss Louisa Twining this vandalism of that ill-fated architect was, in 1897, corrected by the placing of a woman's head on the figure.

The chief treasure in the cathedral library is the *Textus Roffensis*, a manuscript said to be the work of Bishop Ernulf, and therefore dating from early in the 12th century. It contains old English codes of law, beginning with Ethelbert's, in addition to forms of excommunication, oaths, customs and privileges of the cathedral, and general historical information: in fact, this ancient tome is one of the chief authorities on early ecclesiastical history. The book has had some narrow escapes of being lost, its most serious mishap being in 1712, when it was sent to Dr. John Harris, a prebendary of the cathedral, at that time preparing his 'History of Kent,' published in 1719. The precious manuscript went to London by water, and on its return journey to Rochester it fell into the Thames. Fortunately the volume was recovered not much the worse for its immersion, and was afterwards re-bound. Scarcely less interesting is the MS. entitled, *Customale Roffense (per fratrum I. de Westerham)*. The

* 'The Cathedral Church of Rochester,' by G. H. Palmer, B.A. London: George Bell & Sons, 1899. 'Bell's Cathedral Series.'

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work of a monk, afterwards a prior, it dates from about the year 1300, and treats of the lands belonging to the priory and the duties of the office-holders of the house; it also gives some details about the Rome-scot. Many books formerly on the shelves have become scattered at various times, including the famous Gundulf Bible, all traces of which were lost between the time of

the Suppression of the Monastery till the year 1734, when it was sold at Amsterdam, then being in the possession of a clergyman, Herman Van de Wall. On the subsequent return to England of the volume it passed, in 1827, into the famous collection of Sir Thomas Phillipps for £189. The Bibles now on the shelves include that of Miles Coverdale, the first complete edition in English (1535); Cranmer's rare and valuable Great Bible, printed under Cromwell's patronage (1539); and one of the first editions of Parker's, or the Bishop's Bible (1565). To the foregoing must be added the first famous Polyglot known as the Complutensian, that magnificent undertaking of the Cardinal-statesman Ximenes upon which he spent the sum of half a million ducats. The work was printed at Alcala, in Spain, between 1502 and 1517, but not published until 1522. Here is also the London Polyglot of Brian Walton (6 vols., London, 1654-57), containing the Bible, or parts of it, in nine languages.

The Rev. J. Harvey Bloom, M.A., rector of Whitchurch, Stratford-on-Avon, has recently completed the work of examining and classifying the various charters, rolls, parchments, &c., contained in the Cathedral muniment room. To quote from an article contributed by him to the *Rochester Journal* of February 7:

In the collection of Royal Charters are two of Henry I., one of which bears the crosses of Henry and Matilda, Archbishop Anselm, Gundulph, and other distinguished

great ones of their time. It is exciting indeed to an antiquary to find suddenly, among comparatively modern rubbish, such a parchment. I take it these crosses attesting the witnesses' names were no sign that the authors could not write, but were rather a survival from the Saxon land books, which gave a special sanctity to the translation.

Another charter of interest, is that of Stephen, confirming the dotation of previous kings, and attested, like the last, by a number of bishops and earls.



THE CHOIR, LOOKING WEST.

(Photograph by Mr. G. A. Morris, Rochester.)

Passing by those of later kings, I find among charters of bishops, the original foundation charter of the Cathedral, that of the famous builder Gundulf, granting the churches of Wulewic, Darenteford, Aeileford, etc., etc., to his new foundation. Hamon, Sheriff of Kent, and many abbots and knights attest his gift . . .

Yet another charter [of confirmation] is of a grant by

Ernulf de Certrifelt and Agnes his wife, which has still his fine equestrian seal attached, and is dated between 1142-49.

Mr. Bloom goes on to say that :

There are several deeds here with almost perfect seals of the early defenders of the Castle [Rochester], under the title of either Arbustor or Ballistarius.

Another long series of great interest is that connected with the Priory of Austin Canons of Ledes, including no less than five royal charters, with the seals more or less perfect of Richard Cœur de Lion ; but probably the finest single document in the whole collection is the great deed of exchange between Hubert de Walter, Archbishop of Canterbury, and Gilbert, Bishop of Rochester, which has appended a number of extremely interesting seals, including a perfect specimen of that of Richard I. tied to the seal of Hubert.



THE CHAPTER HOUSE DOORWAY.
(Photograph by Mr. G. A. Morris, Rochester.)

After describing other ancient documents, Mr. Bloom—who is to be warmly congratulated upon the thoroughness and success of his important work—says :

In conclusion, may I add that the value of these papers, rolls, and parchments is very great. They throw a flood of light upon the places and people they deal with, show the condition of the foreshore of the Thames, speak of customs and manners long since passed away, and trace the devout and charitable behests of the good people of Rochester, Chatham, and Strood from the eleventh century to the present day.

No better introduction to the consideration of the organs could be found than the following extract from 'The Mystery of Edwin Drood' Not only does it refer to Rochester Cathedral, but the lines are among the last that Charles Dickens wrote ; indeed, he penned them within a few hours of his death :

A brilliant morning shines on the old city. Its antiquities and ruins are surpassingly beautiful, and a lusty ivy gleaming in the sun, and the rich trees waving in the balmy air. Changes of glorious light from moving boughs, songs of birds, scents from gardens, woods, and fields—or, rather, from the one great garden of the whole cultivated island in its yielding time—penetrate into the Cathedral, subdue its earthy odour, and preach the Resurrection and the Life. The cold stone tombs of centuries ago grow warm ; and flecks of brightness dart into the sternest marble corners of the building, fluttering there like wings.

Comes Mr. Tope [chief Verger and Showman], with his large keys, and yawningly unlocks and sets open. Come Mrs. Tope and attendant sweeping sprites. Come, in due time, organist and bellows-boy, peeping down from the red curtains in the loft, fearlessly flapping dust from books up at that remote elevation, and whisking it from stops and pedals. Come sundry rooks, from various quarters of the sky, back to the great tower : who may be presumed to enjoy vibration, and to know that bell and organ are going to give it them.

As in other English cathedrals, very little is known of the earliest organs at Rochester. Bishop Gilbert de Glanvill, who was consecrated in 1185, presented an instrument to the church, and in the next century, during the terrible visitation of Simon de Montfort's troops, the 'organs were raised in the voice of weeping.' In 1621 there was a payment to Mr. Ward for repairing the organ, and in 1637 the sum of £2 was paid to 'Payne for blowing the organs' and a similar amount 'to Mr. Burward, the organ maker, his fee.' Between those two dates, in 1634, the Dean and Chapter expended on the fabric and 'making of the organs' the sum of 'more than £1,000.' It was in this year (1634) that a visitor to the cathedral recorded : 'her organs, though small, yet are they rich and neat ; her quiristers, though but few, yet orderly and decent.' The instrument was probably silent during the Commonwealth, but it was soon heard again after the Restoration, for Mr. Pepys tells us, under date of April 10, 1661, 'Then to Rochester, which is now fitting for use, and the organ then a-tuning.'

In 1668 Father Smith appeared on the scene, when he was paid £167 'for the repaire of ye old organ and a new choyre organ.' Nine years later the following payment is recorded in the cathedral accounts :

1677. Sep. 15. To Mr. B. Smith, ye organ maker, the moiety of the money agreed upon for the putting in of one furniture stopp into ye Greate organ and one flute stopp into ye Choyre organ and for cleaning of both £10.

For several years this master-craftsman was paid the sum of £4, this disbursement being 'a yeares salary due to him for mending, cleanyng and tuncing ye organ.'

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After the death of Father Smith*—which took place on February 20, 1708—there seem to have been some financial differences between Mrs. Smith and the Dean and Chapter, judging from copies of two letters preserved among the cathedral muniments. They were written by John Spaine, the organist, evidently to Gerard Smith, nephew of the celebrated organ-builder. By kind permission of the Dean we are enabled to give these letters and other documents relating to the old organs. Mr. Spaine's communications speak for themselves:

ROCHESTER—

July the 12th—1709.

SIR,—I received your second letter and much wondered when I found you'd had none from me. I shewed Mr. Dean your letter which he read to ye Chapter, and ordered me to acquaint you of what they had concluded on, which I did the 27th of last month, and was as follows—They expect the Executrix to put the organ in order for the arrears which is due, and without she does, they wont pay a farthing, after the organ is done, if you'll accept of the same Sallary which was four pounds a year they will let you have it.

From your humble Servt;

JOHN SPAINE.

ROCHESTER—

November 27th—1709.

SIR,—I am order'd by the Dean and Chapter to write to you to come down forthwith to repair our organ, it being altogether useless, it will be proper for you to acquaint your Aunt, that what arrears was due to you at the death of your Uncle, the gentlemen will pay none to her, but the overplus (if any) after the organ is mended.—Be very Speedy in your journey, for there is, by a gentleman, another person recommended to do it.

From your humble Servt;

JOHN SPAINE.

The next letter makes known a new fact, that Father Smith's widow re-married, her second husband being John Stockwell, who wrote to John Spaine in the following terms:

London

Bonstreet (sic) Piccadilly

ye 28 August—1710

SIR,—The reason of my troubling you is to desire the favour of you to lett the money as was due to Mr. Barnard Smith at his Death, be payed as soone as your conveniency will permitt—I had applyed to you Sooner bat was Informed by Mr. Shrider that wee should have heard from you before now. I am sorry to understand that you made such an offer as I find you did to Mr. Shrider, (viz) to pay him for

what he should do to ye organ out of the money due to Mr. Smith—which I think would be doing great Injustice to his Widdow (viz) now my Wife—You can tell by your booke when ye organ was Viewed and wee can make oath that noe complaint had been made since the last time it was viewed not to Mr. Smith's Death: Sir, Noe other church has Disputed Anything of this nature, being full satisfied of the justice of our demand. Therefore I hope you'll not give us any further trouble but favour me with a line when I may Expect the money to be payed, which shall always be acknowledged as a particular favour

by your most humble servant JOHN STOCKWELL.



THE WEST DOORWAY.

(Photograph by Mr. G. A. Morris, Rochester.)

The matter in dispute was doubtless amicably settled; at all events Gerard Smith, of whom very little is known, was entrusted with the care of the Rochester organ, as the subjoined agreement testifies:

Agreed with Mr. Smith organ maker to look after our organ yearly, to keep it in all ordinary repair and in tune: for the pension of four pounds per an. provided that if the said Mr. Smith do not every year in ye month of May, June and July and August come to the Cathedral church of Rochester himself—or at his expense, send his son to

* A biographical sketch, with special portrait, of Father Smith appeared in THE MUSICAL TIMES of August, 1905.



THE NAVE, LOOKING EAST.

(Photograph by Mr. G. A. Morris, Rochester.)

perform the ^{s^d} engagement, the said sallary shall not be paid him in any year in which he shall make such omission—This agreement to continue during the pleasure of the Dean and Chapter with whom this agreement is made this 30 June 1721.

GERARD SMITH.

Gerard Smith's name appears in the Chapter Books from 1710 to 1744: in the year 1742 he repaired the organ, as the following account shows:

An account of work done to ye organ in ye Cathedral Church at Rochester by Ger: Smith, organ maker. Oct. 20. 1742

For one pair of sound bellows and fixing ye conveyance for ye same, and other work thereof	£	s.	d.
For making two new feet, and repairing all ye front pipes of ye organ	3	3	0
For taking asunder ye inside work to clean from dust, and repairing ye work and movements, and new voice and tune the whole work	10	10	0
	£	24	3
Sallary	2	2	0
	£	26	5

July 3rd 1743—Rec^d of ye Rev. Dean and Chapter of Rochester ye contents above in full of all demands—

p^r Gerard Smith

We may now pass on to the year 1790, when the Chapter Books record the following order for an entirely new organ:

2nd March, 1790.

Proposal of Mr. Samuel Green of Isleworth for building a new Organ was accepted. The organ to consist of 3 Setts of Finger Keys and one set of Pedal Keys. The compass of Great and Choir organs to be from GG long octaves to E. 57 notes in each set. The swell to be from Middle G to E in alt:—34 notes with stops as under—the case of either Wainscot or Mahogany, and of such elegant design as shall be approved by the Rev^d. the Dean and Chapter. The Choir Organ to be in a separate case.

GREAT ORGAN.

Open Diapason.	Fifteenth.
Open Diapason.	Sesquialtera 3 ranks.
Stop Diapason.	Mixture 2 ranks.
Principal.	Trumpet in halves.
Great Twelfth.	Coronet 4 ranks.

CHOIR ORGAN.

Stop Diapason.	Fifteenth.
Dulciana.	Bassoon.
Principal.	

SWELL ORGAN.

Open Diapason.	Dulciana Principal.
Dulciana.	Sesquialtera 3 ranks.
Stop Diapason.	Trumpet.
Principal.	Hautboy.

The front pipes to be gilt with the best gold and the whole to be completely finished and put up in the Cathedral at Rochester, carriage be included, for the sum of six hundred guineas and the old organ, on or before June, 1791.

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3 Open dia
4 Open dia
5 Gamba
6 Stopped

1 Open dia
2 Dulciana
3 Stopped
4 Dulcet

1 Double
2 Open di
3 Stopped
4 Echo g
5 Voix cel
6 Princip

1 Sub-ba
2 acous
3 Open di
4 Violon
5 Bourdo

Green's organ—described by Dr. E. J. Hopkins as a 'beautifully-toned instrument'—was enlarged and renovated at various times by various builders.

In 1905 the organ was entirely rebuilt by Messrs. J. W. Walker & Sons to the following specification, the stops marked * and the whole of the constructional parts and the mechanism being new:

GREAT ORGAN (12 stops).			
	Feet.		Feet.
1 Double open diapason	16	*7 Wald flute	8
*2 Open diapason (large)	8	8 Principal	4
3 Open diapason	8	9 Flute	4
4 Open diapason	8	10 Fifteenth	2
5 Gamba	8	*11 Sesquialtera (3 ranks) ..	8
6 Stopped diapason	8	*12 Trumpet	8
CHOIR ORGAN (8 stops).			
1 Open diapason	8	5 Flute	4
2 Dulciana	8	6 Piccolo	2
3 Stopped diapason	8	7 Clarinet	8
4 Dulcet	4	*8 Tuba	8
SWELL ORGAN (11 stops).			
1 Double diapason	16	7 Fifteenth	2
2 Open diapason	8	8 Cornet (3 ranks)	8
3 Stopped diapason	8	*9 Contra fagotto	16
*4 Echo gamba	8	10 Horn	8
*5 Voix celeste (Tenor C)	8	11 Oboe	8
6 Principal	4	Tremulant.	
PEDAL ORGAN (9 stops).			
1 Sub-bass (lowest 7 notes	12	6 Quint (derived)	10½
acoustic)	12	*7 Octave (lowest 18 notes ..	8
2 Open diapason (wood)	16	from No. 2)	8
3 Open diapason (metal)	16	8 Flute (lowest 18 notes ..	8
4 Violone (wood)	16	from No. 5)	8
5 Bourdon	16	9 Trombone (wood)	16
Manual compass, CC to A = 58 notes.			
Pedal compass, CCC to F = 30 notes.			
COUPLERS, &c.			
1 Swell to great.		4 Choir to pedal.	
2 Choir to great.		5 Swell to pedal.	
3 Swell to choir.		6 Great to pedal.	

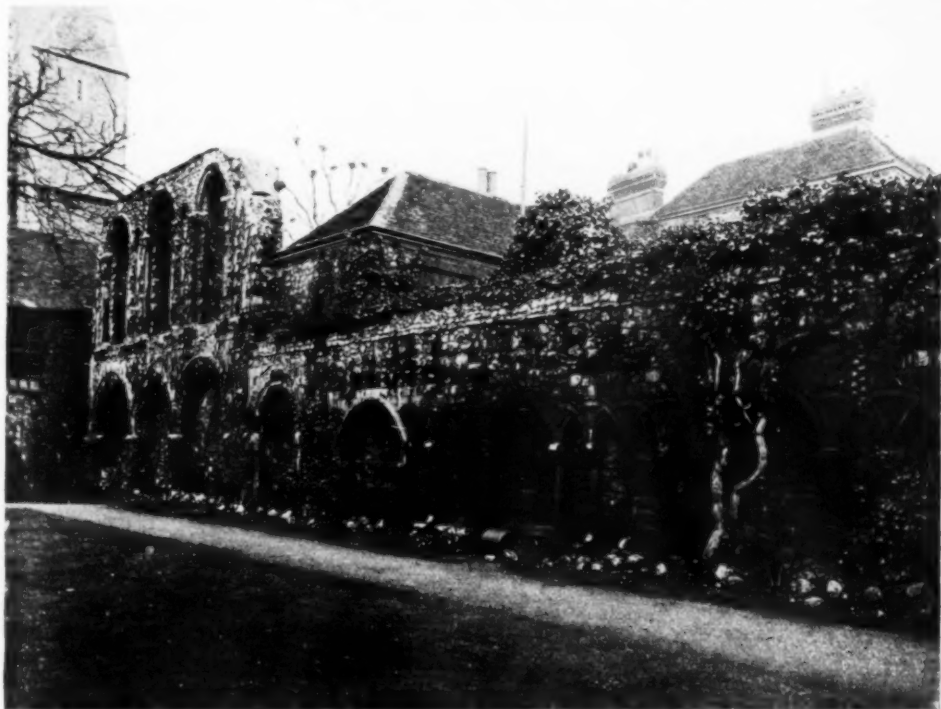
One double-acting pedal controlling great to pedal coupler.
Four pneumatic pistons to great and pedal stops combined.
Four " " " " to swell organ stops.
Four composition pedals duplicating great pistons.
" " " " swell pistons.
Tubular pneumatic action to manuals, pedals, drawstops, and all manual couplers.

The instrument is a divided one, the console being placed centrally on the screen, the player facing north.

The main bellows are placed in the crypt, and are blown by three Watkins & Watson hydraulic engines.

Rochester has been famous for its choristers. The Statutes given by Henry VIII. in 1536 were most favourable to them and their master. The latter was to have a larger salary than the second master in the Grammar School, and, with a carefully defined subordination of rank, to have his place at a higher table. The choristers were to dine at the same common table with the Grammar School boys, but to receive a more valuable stipend, and they were to have the invariable preference of admission to the Upper School. At the present time the choristers are town boys who, however, are educated at their own school under the shadow of the cathedral: the master is the Rev. Hamilton S. Cobb, precentor of the cathedral.

Six former choristers of Rochester have achieved fame as cathedral organists: their names, given in chronological order, are these: Dr. H. E. Ford, Carlisle (a chorister at Rochester nearly eighty years ago); the late Dr. Armes, Durham; the late Dr. E. J. Crow, Ripon; Sir Frederick Bridge,



RUINS OF THE OLD CHAPTER HOUSE AND EAST CLOISTER.
(Photograph by Mr. G. A. Morris, Rochester.)

Westminster Abbey: Dr. D. J. Wood, Exeter; and Dr. J. C. Bridge, Chester. To these must be added the late Joseph Maas, the distinguished tenor singer, to whose memory a marble medallion portrait has been placed in the cathedral by his widow. Mr. Armes and Mr. Bridge, the respective and respected fathers of two of the above-named boys, were lay-clerks in the cathedral at the time of their sons' choristerships.

The task of compiling a roll of the organists has been made quite easy through the researches of Mr. Thomas Shindler, M.A., LL.B., Registrar of the Royal College of Organists, as demonstrated in his 'The Registers of the Cathedral Church of Rochester (1657-1837),' a privately printed book issued in 1892. James Plomley held the organistship in 1559, being mentioned in a Patent of that date as 'Organist and Teacher of the Children.' The Patent is to Peter Rowle, to feed, lodge, and clothe the choristers after the death of Plomley. In 1588 Roper Blundell, a minor canon, was appointed to the office of 'Master of the Coristers

Service by him in the Peterhouse collection, Cambridge. According to the Treasurer's books, Charles Wren was organist in 1672; and seven years later the Dean and Chapter ordered that 'the sum of ten shillings be given to Popeley to encourage him in his learning to play upon the organ.' Was Popeley a chorister? And was he not afterwards organist of Southwell Minster?

Daniel Henstridge, afterwards organist of Canterbury Cathedral, held office for twenty-four years, from 1674. A quarter's salary (£12 10s.), paid in 1676, gives us the amount of his emoluments. To him succeeded Robert Bowers, to whom, in 1701, the Dean and Chapter gave 'leave to goe into ye country for a month and that Mr. Spaine doe officiate for him.' Mr. Spaine not only officiated for Henstridge, but became his successor. It was during the régime of Charles Peach (1721-53) that the present organist's house was built in 1735, the estimate for which is preserved in the Chapter muniments. Peach was followed, in 1753, by Joseph Howe, who seems to



RALPH BANKS
1791-1841.



JOHN LARKIN HOPKINS
1841-1856.



JOHN HOPKINS
1856-1900.

THREE ORGANISTS OF ROCHESTER CATHEDRAL IN 109 YEARS.

(Reproduced from photographs kindly lent by Mr. Thomas Shindler.)

or Singinge Children and player upon the Organs in the said Cathedral.' In the Patent he is described as 'one of the ministers or companye of the Quire.' Another 'Petty Canon,' John Williams (the elder), was organist in 1599 and 'teacher of the children.' In 1609 a Patent was granted to him and John Robinson (the younger), 'one of the clerks or company of the Quyer to be Master of the Choristers for the life of the longest liver.'

John Heath appears to have held the office of organist for fifty-four years, 1614 to 1668. In 1637 there was a payment to him of £2 'for playing upon the organ.' As a composer of church music he finds a place in Clifford's 'Collection of Words of Anthems,' and there is an Evening

have come from Oxford, judging by the following 'testimonial' document, also preserved in the cathedral archives:

Music Room—Oxon, June 11, 1753.

We, whose names are hereunto subscribed do think the bearer, Mr. Joseph Howe in every respect qualified to undertake the office of a Cathedral organist, and as such recommend him.

W. HAYES

G. DARCH, A. M.

R. COTES, A. M.

R. CHURCH, Organist of N^o. 1.

JOS. JACKSON, First Violin

C. ORTHMAN, Principal Violoncello

W. WALOND, Assistant Organist

(Performing Members of the Musical Society.)

Richard Howe followed in his father's footsteps and then began the long reign—fifty-one years—

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of Ralph Banks. Canon Jebb, in his 'The Choral Service of the United Church of England and Ireland' (p. 122, note), records that at the time of Banks's appointment, in 1791, the prayers were read, not chanted, by the minor canons. This is confirmed by an entry, made by Banks, in an organ book belonging to the cathedral, in which he says: 'When I came from Durham to this Cathedral in 1791, only one Lay Clerk attended during each week. The Canticles (in the week-day services) were chanted. Two services (Aldrich in G and Rogers in D) and seven anthems had been in rotation on Sundays for twelve years!!! R. B.'

Banks died suddenly during the night of September 20, 1841, at the age of seventy-four, according to his tombstone in the nave. The *Maidstone Journal* of Tuesday, September 21, 1841, under Rochester, thus records the death, but gives his age as seventy-five:

DEATH OF R. BANKS, Esq.—We deeply regret to have to announce the death of this much and widely respected gentleman, yesterday, (Monday morning), aged 75 years, having been organist of Rochester cathedral upwards of half a century. He performed the service on the preceding day (Sunday) in the cathedral, and played Handel's fine chorus 'The Lord gave the word.' Mr. Banks was educated at Durham, and was a sterling musician of the old school. His amiable disposition, and well-stored mind, caused him to be greatly respected by a very wide circle of friends, and we believe by none more so than the Dean and the other clergy of the cathedral in whose service so many years of his life had been spent. Mr. Banks was engaged in preparing an edition of his excellent compositions for publication, for some time prior to his decease.

Mr. Banks, who died of apoplexy, was buried in the nave of the cathedral. Mr. (now Dr.) H. E. Ford, honorary organist of Carlisle Cathedral, presided at the organ on that occasion. Banks was succeeded by Dr. John Larkin Hopkins, composer of a well-known *Te Deum* in G. Upon his removal to Trinity College, Cambridge, his cousin, John Hopkins, brother of Dr. E. J. Hopkins, was appointed. A tablet to his memory, placed on the north wall of St. Edmund's Chapel, is thus inscribed:

John Hopkins, organist of this cathedral and
master of the chorists, 1856-1900.
Born 30th April, 1822. Died 27th Avgvst, 1900.

On a scroll is superinscribed the first strain of his hymn-tune, 'Rogate,' set to 'There is a blessed home.'

Mr. Bertram Luard-Selby, the present organist, was born at The Mote, Ightham, Kent, February 12, 1853. He studied at the Leipzig Conservatorium under Reinecke and Jadassohn, and has held the following organistships: St. Barnabas, Marylebone, and Highgate School, 1876; Salisbury Cathedral, 1881; St. John's, Torquay, 1884; St. Barnabas, Pimlico, 1887. He was appointed to Rochester on the death of John Hopkins in 1900.

As a composer Mr. Luard-Selby has covered various fields by his creative gifts. In dramatic music there can be placed to his credit 'Helena in Troas' (London, May 17, 1886), and 'Weather or No,' musical duologue (Savoy Theatre, August 10, 1896). He has also composed two school cantatas, 'The Waits of Bremen,' and 'A Castle in Spain'; also an Idyll for orchestra (Henschel Concerts, March 11, 1897). His chamber music includes two Pianoforte quintets, a Pianoforte quartet, three Sonatas for violin and pianoforte, in addition to songs and part-songs. To church music he has contributed several Services—in A, F, C, B, a festival setting of the Magnificat and Nunc dimittis in A, composed for the Gloucester Musical Festival of 1901, and another in C, composed for the Salisbury Diocesan Choral Festival in 1899. He has also composed a number of pieces for the organ.



MR. BERTRAM LUARD-SELBY.
ORGANIST OF ROCHESTER CATHEDRAL.
(Photograph by Messrs. J. Russell & Sons.)

Mr. Hector E. Shallcross, the sub-organist of the cathedral, has held that office for five years concurrently with the organistship of the Parish Church of St. Margaret's, Rochester. An excellent organist—he obtained his first appointment at the early age of thirteen—Mr. Shallcross rendered valuable service last year as local secretary for the Kent County musical competition festival.

The writer desires to thank the following for kind help in the preparation of this article: Mr. George Payne, F.S.A., Mr. Thomas Shindler, M.A., LL.B., Registrar of the Royal College of Organists, and Mr. B. Luard-Selby, Organist and Master of the Choristers of Rochester Cathedral; also the photographers whose names are given under their respective illustrations.

DOTTED CROTCHET.

CHERUBINI IN ENGLAND.

Luigi Carlo Zenobi Salvatore Maria Cherubini—to give his full name—was born in Florence, September 14, 1760, and died at Paris, March 15, 1842. His industrious life of eighty-two years covered an interesting period in the history of music. To quote Sir George Macfarren: 'His singularly long career of activity comprised a great epoch in musical history, during which the art passed through some of its most important changes. He was busy as a composer before Mozart was otherwise acknowledged than as a youthful prodigy, and after Verdi had founded his reputation. He witnessed the beginning and the end of Beethoven's labours, and of those of Weber, Rossini, and Boieldieu.' Macfarren goes on to say: 'He was still more distinguished by the opinion of his fellow-artists and the esteem of the world. Beethoven wrote to him in terms of respect; and the father of Mendelssohn took the boy to Paris for Cherubini to decide whether his indications of merit warranted his dedication to the study of music.' In regard to Cherubini's creative career, the Professor adds: 'He composed a Mass with success before he was thirteen, and composed a string quartet when he was seventy-seven, and even this was followed by some other though smaller pieces'—a truly remarkable man.

Cherubini had just entered upon the twenty-fifth year of his life when he paid his first visit to England. How came he to receive an invitation to become 'composer for the Italian Theatre' in London? His English biographer, Mr. Edward Bellasis,* says that 'it was through the connection of Sarti (Cherubini's master) with England, where his (Sarti's) operas at this period found acceptance, and thanks also to the reputation already acquired, that Cherubini had received an invitation to visit London professionally.' But is it not probable that Earl Cowper (George Nassau Clavering, the third Earl) may have had some influence in causing Cherubini to set foot on our shores? The Earl, who had lived many years in Italy, was intensely fond of music. For him Cherubini wrote two vocal duets with accompaniments for two 'cors d'amour,' and the connection of the English aristocracy then, as now, with Italian Opera may have contributed in some degree to the engagement of the young Florentine composer. At all events he arrived in London in September, 1784.

Cherubini's first creative achievement here appears to have been six pieces which he composed for a *pasticcio*, produced at the King's Theatre, Haymarket, on January 22 (not 21, as stated by Mr. Bellasis), 1785. The *Public Advertiser* of that date announced, 'This Day will be presented a Serious Opera in two Acts, called *Demetrio*. The music selected from the most eminent Composers. By and under the direction of Sig. Cherubini.' Parke, the oboist, in his gossiping

'Musical Memoirs,' says: 'Cherubini, who selected and composed this opera, was a scholar of Sarti; he was a young man of genius, and the overture and the duet in the third Act, gave promise of future greatness.' The next event of Cherubinic importance was thus announced in the *Public Advertiser* of Saturday, April 2, 1785. 'At the King's Theatre, Hay-market, will be performed an entirely new Comic Opera, in two Acts, entitled *La Finta Principessa*, the Music being the first Essay of Sig. Cherubini in this Country.' The same journal criticised the 'Essay' in the following terms:

This Burletta, which we doubt not may be, as it is said it is, the 'first essay of Cherubini in this department of his art,' makes a large addition to his professional fame.

Most of the music is pretty; much is eminently so—the first, and yet more, the second air of Franchi, are as fanciful—excel in the power of pleasing, more than anything since the time of Sacchini.

Judging by its repetitions during the season, 'La Finta Principessa,' Cherubini's ninth opera, achieved success. It is interesting to notice that Gluck's 'Orpheus' was also performed at this time (Did Cherubini conduct it?), the advertisements announcing it as 'The music by Sir Christopher Gluck, with the additions of the celebrated John Christ. Bach.' According to Burney 'In the summer [1785] the whole opera machine came to pieces, and all its springs, disordered by law suits, warfare, and factions, were not collected and regulated till the next year.' Verily, verily, the sea of operatic enterprise is a very stormy one. Who shall estimate its wrecks?

After a visit to Paris, Cherubini returned to England (his second visit) in October, 1785. For the performance of Paisiello's 'Il Marchese Tulipano'—on January 21, 1786—he inserted six airs of his own composition. Parke says that Signor Babbini, the celebrated tenor, and Signora Sestini both made their first appearances here in this opera 'under the direction of Cherubini.' He adds: Babbini possessed a pleasing voice and sang with great taste. In the beautiful air 'Madamina' he was greatly applauded. This air, one of those composed by Cherubini, in its English version, 'For tenderness formed,' was afterwards introduced by Mrs. Crouch, the famous actress and singer. There is very little doubt that these six interpolated pieces did not detract from 'the admirable melodies of Paisiello.'

Cherubini was unfortunate in his serious opera 'Giulio Sabino,' the libretto by Metastasio. It was first performed, at the King's Theatre, on March 30, 1786, for the benefit of Signora Ferrarese del Bene, the sobriquet of Francesca Gabrielli, an Italian singer who probably owed her good fortune to her pretty eyes and mouth rather than to her vocal charms. The opera was announced as 'never performed' and 'the music entirely new.' Burney, writing under date of 1787, says: 'Cherubini, the nominal composer of the Opera this year, was a young man of genius, who had no opportunity while he was here of displaying his abilities; but, previously to his arrival, he had frequently been noticed in his

* Cherubini: Memorials illustrative of his life. By Edward Bellasis. Second and enlarged edition. Birmingham: Cornish Brothers, Limited. 1905.

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own country, where he is now travelling fast to the temple of Fame. His opera "Giulio Sabino" was murdered at its birth for want of the necessary support of capital singers in the principal parts: Babbini, the tenor, being elevated to first man, and the Ferrarese, first woman, were circumstances not likely to prejudice the public in favour of the composer.* The work seems to have been only once performed and the composer, annoyed at the failure of his serious opera, left London accompanied by Babbini. 'I quitted England,' he writes, 'and came to Paris and established myself there.'

At the end of the summer holidays (1786) Cherubini came to England for the third time. Mr. Bellasis says that he returned 'to fulfil his engagement as King's musician for 1787.' But that surely must be a mistake: it probably means that Cherubini was 'Musician to the King's Theatre,' a very different post from that at Court. On January 13, 1787, was first performed a comic opera entitled 'Giannina e Bernardone,' composed by Cimarosa, 'in which,' according to Burney, 'many songs were introduced by Cherubini.' The opera itself, however, was performed under the direction of Signor Mazzinghi.

This concludes what may be termed the operatic visits of Cherubini to England. His English biographer tells us that 'his reputation admitted him to the society of the Prince of Wales, afterwards George IV., who was delighted with his talent and agreeable voice. The Prince was fond of singing, and Cherubini sang at the royal amateur's réunions, as well as at those of William, fourth Duke of Queensberry, who had a particular affection for our composer.' In stating, in one of the Crystal Palace programme-books, that Cherubini assisted at the Handel Commemoration held in May and June, 1784, in Westminster Abbey, Sir George Grove must have had in mind one of the subsequent performances there (1785, 6 and 7), as the subject of this article did not arrive in England until the autumn of 1784.

Twenty-eight years elapsed between the official visit of 1787 and the next, in 1815. In the meantime he had settled in Paris and immensely increased his reputation by the operas *Lodoiska*, *Medée*, *Les deux journées* (known in Germany as *Der Wasserträger*), *Anacréon*, *Faniska*, *Les Abencérages* (his twenty-fourth opera), in addition to other works of importance. The Philharmonic Society, then in its infancy, had not only given Cherubini the place of honour at their first concert—March 8, 1813—by placing his *Anacréon* overture at the head of the programme, but overtures and other pieces by him, besides vocal solos, found a place in six other concerts of this initial season. Moreover, at a general meeting of the Society held on December 28, 1814, it was proposed by his fellow-countryman, Muzio Clementi (who had then been domiciled in England for forty-eight years), seconded by François Cramer, and carried by a majority of eight against six votes, that the sum of £200 should be offered to

Cherubini for the composition of a symphony, an overture, and a concerted vocal piece to Italian words. Cherubini, whose reputation at that time was second only to that of Beethoven, accepted the commission and the invitation—which it may be presumed accompanied the financial proposal—and left Paris on February 25, 1815, for London. According to the diary he kept during this visit his compositions were as follows:

Overture composed in Paris in February [1815] and completed in March in London for the Philharmonic Concerts; Symphony composed in London for the said concerts, commenced in March and finished 24th April; *Inno alla primavera*, four parts, with instruments, composed in London for the same concerts, begun the 8th May, finished 19th of the same; *Air*, in English, composed in London for M^{me}. Chinnery, towards the end of May.

With regard to the '*Inno alla primavera*' above mentioned, Mr. Bellasis gives a letter from Cherubini addressed to Mr. S. Vestri, 6, Rupert Street, Haymarket, on the subject of the words. The letter, in Italian, although undated, is evidently of the year 1815: it reads, in its translated form:

Most esteemed Signor Vestri,—Well, I shall expect your work to-morrow without fail. I hope you will do me the favour of coming to me, or of letting me know whether I am to go to you. I warn you that I shall be unable to wait longer for those words, as the Philharmonic Concerts are going to conclude, and this piece must be ready for the last, which will take place shortly.

Believe me, as I have the pleasure of signing myself, your affectionate friend and servant,

L. CHERUBINI.

Cherubini made his first appearance at the Philharmonic Society at the third concert of the third season, March 13, 1815. The programme may be given in full:

ACT I.

Overture, '*Anacréon*' (at which Mr. Cherubini, who is just arrived in England, will preside) - *Cherubini*.
Quartet, two Violins, Viola, and Violoncello, Messrs. Mori, Wm. Griesbach, R. Ashley, and Lindley - *A. Romberg*.
Trio, '*Se al volto*,' Mrs. Dickons, Messrs. Braham and Naldi - *Mozart*.
Sinfonia - *Beethoven*.

ACT II.

Sinfonia (*La Reine de France*) - *Haydn*.
Sestetto, MS. (never performed), Pianoforte, Violin, Viola, Violoncello, Oboe, and Bassoon, Messrs. Kalkbrenner, Spagnoletti, Gattie, Lindley, Griesbach, and Holmes - *Kalkbrenner*.
Sestetto, '*Lo cherub Bands*' (from Palestine), Mrs. Lacy, Mrs. Dickons, Messrs. Goss, Braham, Magrath, and Lacy - *Dr. Crotch*.
Overture (*Ulysse et Circé*) - *B. Romberg*.
Leader, MR. SPAGNOLETTI. Pianoforte, MR. CLEMENTI.

It will be observed that the Beethoven symphony was not specified. The first time any one of the 'immortal nine' could be identified in the Philharmonic programmes was on April 14, 1817, in No. 6, called '*Sinfonia Pastorale*.'

Between the third and the fourth concert Cherubini recounted his London doings in the following letter to his wife:

London, March 22, 1815.

Last Saturday I dined at the house of Mr. Broadwood (the supposed future husband of Victorine as Ciceri says)*

* Ciceri was the famous scene painter who made so great a name at the Grand Opera, Paris, and Victorine was Cherubini's eldest daughter, then twenty years of age.

* 'A general history of music.' By Charles Burney. 1789. Vol. iv., p. 527.

with Erard's son who was one of the party We had an excellent dinner, and were a long time over it. Among the party, besides Erard, there were Cramer, Hullmandel, and others whom you do not know. On leaving, I went to finish my evening at the Opera, where I felt thoroughly wearied, so bad was it

Do not be afraid, my dear, of writing at too great length. I am too eager for your letters and for news about you not to relish them deliberately, however long they may be. I have no patience to read long epistles from those for whom I do not care, but I take a pleasure in perusing from beginning to end those of persons whom I cherish.

I am now in the midst of dinner parties and society, where I am very well received and petted. The day before yesterday I went to a grand dinner given me by Braham, the best singer in London, and husband of Madame Stora, whose portrait you saw at that good creature Haydn's. The dinner was given with several directors of the Philharmonic Concerts. H.R.H. the Duke of Sussex, one of the King's sons, a great musical amateur, very affable, and altogether a good fellow, was present. He would have me placed next him at table, and was exceedingly amiable. We drank like fishes, and remained three hours and a half at table. At ten o'clock we had coffee; we then played whist, and left at half-past twelve

As for my benefit [concert] we will arrange it the best way we can, and I will be guided by the advice of the *amici*; we must not expect a very large profit, so that we may not be disappointed. With regard to the day before Whitsuntide, that must already be taken. By dint of thinking on what day I can give my concert I have only been able to obtain the Grand Chamberlain's permission for 24th April. I think that if the place is full at half a guinea each—and that price cannot be increased without making people cry out—the receipts will amount to 250 or 300 guineas, from which must be deducted the unavoidable expenses. It is better to give the concert in the Philharmonic Rooms than in the Opera House concert-room, which is much larger, and would drag me into greater expenses. Whatever the concert may bring me in will be so much profit, and many a mickle makes a muckle. If, at the end of my visit, I give *Le Mont St. Bernard* at the Opera House, I think I shall make £700, or a little more. That should be in French money about 14,000 francs.*

I will now conclude this letter, my dear. . . . Adieu, I embrace you tenderly, and do the same to the children. My best remembrances to the ladies, all our friends, and especially my dear Méhul.

Adieu, my dear, I am as good as gold

Ever and wholly yours

L. CHERUBINI.

At the end of Act I. of the fourth Philharmonic concert—April 3, 1815—was played one of the commissioned works, thus described in the programme :

Overture, MS., never performed, composed expressly for this Society, at which Mr. CHERUBINI will preside Cherubini.

At the same concert the Terzetto 'Et incarnatus est,' from his Mass in F, was sung by Mrs. Lacy, Messrs. Reyes, and C. Smith. Another letter from the composer to his wife, written in London, may be partly quoted :

London, 7th April, 1815.

Last Monday they played my new Overture (in G) at the Philharmonic Concert; it was very successful and they had it over again. They also sang the 'Incarnatus est' from the three-part Mass, and that also had to be repeated. Despite this success, I foresee that my journey here will be a failure; I expect hardly any profit from it. We have reckoned up the expenses, and they come to 100 guineas. If I have not a full house, I risk, after taking a great deal of trouble,

* Cherubini's arithmetic is at fault in his calculations, as the sum of £700 is equal to about 14,000 francs.

gaining only fifty guineas, if, indeed, I am not something out of pocket. Money runs away here like water, and the slightest things are proportionately dear. The outlay will amount to so much, since I shall not be able to have more than three parts of the band without paying them. There is no longer any idea of the opera of "Eliza": this is why I consider my journey a failure, and, had I foreseen such a result, I should certainly not have undertaken it, for I should at least have received in Paris the net sum of £200 which, as things now stand, is broken in upon and pledged for my travelling and my living here. All this clouds my soul, and I am so affected by it, so sad, that, with the work I am obliged to do, if I do not fall ill it will be a miracle. Already my health, which up to now has been good, is becoming bad; for several days my *nerves have been ill*, and I suffer from a melancholy which I cannot overcome. All this troubles, consumes, and wears me away.

Adieu, my dear, I leave you, for my head aches a great deal in writing this letter, though I take a pleasure in doing so. I embrace you tenderly, as well as my children. Best compliments to the ladies and to my friends.

Ever yours L. CHERUBINI.

The concert referred to in the letter of March 22 did not take place until April 24, when it was thus advertised in the *Morning Chronicle* :

Argyll Rooms—Mr. CHERUBINI most respectfully acquaints the Nobility, Gentry, and his Friends in general, that his CONCERT will take place at the above Rooms this evening—The following eminent Instrumentalists and Vocal Performers have kindly offered their assistance: Mrs. Bianchi Lacy, Miss Grigietti and Madame Marconi; Mr. Braham, Mr. Ledesma, Mr. Graham, Mr. Lacy, Mr. Le Vasseur and Mr. Naldi; Mr. F. Cramer, Mr. Vaccari, Mr. Spagnoletti, Mr. Mori, Mr. Rosquellas, Mr. Lindley and Mr. Kalkbrenner. The Orchestra will be numerous, and complete in every department, and will be assisted by a full Chorus.

In the course of the evening will be performed for the first time a new MS. Overture, composed by Mr. Cherubini; together with some Selections from an entirely new Mass, for numerous voices, by the same Composer—Messrs. Mori, Rosquellas and Lindley will perform a Sinfonia Concertante by Viotti; and Mr. Kalkbrenner a Fantasia on the Piano Forte. Leader, Mr. F. Cramer. Piano Forte Mr. Cherubini—To begin at eight o'clock precisely.

Tickets, 10s. 6d. each, to be had of Mr. Cherubini, No. 10, Charles Street, Manchester-square; of Messrs. Chappell & Co., New Bond-street; Mr. Birchall, New Bond-street; Messrs. Monzani & Hill, Dover-street; Messrs. Clementi & Co., Cheapside, and 1, Argyll Rooms.

No notice seems to have been taken of this concert, the musical critic having apparently no existence at that time. At the fifth Philharmonic concert (April 17) the overture 'Les deux journées' was performed; and at the sixth (May 1) Act II. opened with :

Sinfonia MS. (never performed), composed expressly for this society Cherubini.

No mention is made of the composer having 'presided' at his Sinfonia. Mr. Viotti was the leader on that occasion, and Mr. Cramer was at the pianoforte, the conductor, now often too much in evidence, being then unknown in England. The score of the symphony—entirely in the composer's autograph and preserved in the Society's library—is inscribed 'composed for the Philharmonic Concert in London, 1815.' The work—classified by Macfarren 'as abstract, not as illustrative music'—does not seem to have been a great success. Except at a performance at Vienna,

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it has probably not found a place in other than Philharmonic programmes, there being four performances in all—in 1815, May 2, 1853 (under Costa), February 29, 1864 (under Bennett), and March 16, 1870 (under Cusins). Cherubini subsequently arranged the symphony as a string quartet: in so doing he transposed the music from D to C, and substituted a new *Lento* (in A minor) for the original *Larghetto cantabile*. At the last concert of the season the overture performed at his own music-making was played. On June 12 he was elected an Associate, and a week later a member of the Philharmonic Society. Although he has recorded his election as an Honorary Member of the Royal Academy of Music (London), his name does not appear in the current official list of 'Deceased Honorary Members,' while his contemporaries, Liszt, Meyerbeer, Moscheles and Mendelssohn are therein given.

This, Cherubini's fifth and last visit to England, covered a greater part of the Hundred Days. He left London on June 3, at half-past five in the evening, and, travelling all night, reached Dover at nine the next morning! As 'the wind was extremely high,' and the crossing occupied fifteen hours, it is no wonder that Cherubini was ill. The Channel tortures may have influenced him in not venturing to cross the silver streak again, for, so far as is known, he did not re-visit this country during the remaining twenty-seven years of his life.

The portrait of Cherubini forming one of the special supplements of the present issue, is from the fine oil-painting by the eminent French artist, Jean Dominique Auguste Ingres. It is one of his finest works, and has now found a worthy place in the Louvre, Paris. According to Pougin it was begun in 1837 at Rome and finished, at Paris, in 1842, the year of the composer's death. Hiller speaks of the picture as 'not so much painted, as actually chiselled in colours.' Cherubini showed his appreciation of the picture by composing for Ingres, the artist, a canon, of which he wrote both the words and the music; it was probably the swan-song of the distinguished composer.

The facsimile signature which appears under the portrait is from a letter kindly lent by Mr. Arthur F. Hill, written by Cherubini to Dragonetti, and dated Paris, October 10, 1825.

Dr. Philip Armes, we regret to record, died at Durham on February 10, aged seventy-one years. As a biographical sketch, with special portrait, of this much-esteemed musician appeared in THE MUSICAL TIMES of February, 1900, there is no need to repeat the details of his long and useful life. He retired from the organistship of Durham Cathedral, which he had held with distinction for forty-five years, in the spring of 1906, when he was made honorary organist of that venerable fane. Dr. Armes retained till his death that Professorship of Music in the University of Durham to which he was appointed in 1897: he was the first holder of that office.

Occasional Notes.

The harp of the minstrel is untruly touched if his own glory is all that it records.—JOHN RUSKIN.

The Leader of the Opposition (Mr. Arthur James Balfour) is held in high repute as a cultured amateur musician. An interesting sidelight on his love for the art is furnished by Lady Randolph Churchill (Mrs. Cornwallis West) in the fourth instalment of her 'Reminiscences' contributed to the *Century Illustrated Magazine* for February. Writing on the subject of the Fourth Party—the quartet of Members of Parliament consisting of Mr. Balfour, Sir John Gorst, Sir Henry Drummond Wolf and Lord Randolph Churchill—she says:

'Sir John had a music-loving soul, and many were the occasions when he and I and Arthur Balfour went off to the "Monday Pops" together, to listen to the sweet strains of Joachim and Norman Neruda. My fashionable and frivolous friends, spying the three of us walking together, would tease me about my "weird" companions, one solemn with beard and eye-glass, the other esthetic with long hair and huge spats. Mr. Balfour's knowledge of music was remarkable, considering the little time he was able to devote to it, and he was no mean performer at the piano, reading and playing classical music. We often played together Beethoven and Schumann. But it was not without difficulty that he could get away from his parliamentary duties, which increased yearly, and often I was disappointed of his company, as shown by the following letter:

1883.

House of Commons.

MY DEAR LADY RANDOLPH,

I am groaning and swearing on this beastly bench: while you are listening to Wagnerian discords, I am listening to Irish grumbings—there is a great deal of brass in both of them; otherwise there is not much resemblance! I am sitting next—, I might be sitting next you! I am an unhappy victim. However, there is no choice. Monday night is a most unlucky one for Richter; the Irish have a talent for turning everything into an Irish debate; and when the Irish speak I must answer, as I have just been endeavouring to do!

Your miserable servant,

ARTHUR JAMES BALFOUR.'

M. Claude Debussy, writing from Paris, has addressed the following letter to the Directors of the Queen's Hall Orchestra, in reference to the concert at Queen's Hall on February 1, at which the composer conducted some of his own works:

It is with a feeling of sincerest pleasure that I ask you to transmit to Mr. Henry J. Wood and the Queen's Hall Orchestra my thanks and the sincere expression of my obligation to them. I venture to think that there are few orchestras so marvellously trained. One must admire at the same time their artistic conscience, which is allied to a splendid discipline rarely obtained.

The *Yorkshire Post*, in a notice of a concert given by the Leeds Choral Union, speaks of Samuel Wesley's motet 'In exitu Israel' as 'one of the very few works by an English composer that will bear comparison with anything else of its kind.' Quite true!

Dr. C. H. Lloyd, Precentor of Eton College, writes : ' You may be interested to see our Musical Holiday Task paper. Sixty boys went in for it as an alternative to a literary holiday task. There were of course some queer answers, and the dictation—an entirely new thing—was the least satisfactory part of the examination ; but on the whole the results are most encouraging. You are welcome to print the paper in THE MUSICAL TIMES.'

ETON COLLEGE MUSICAL HOLIDAY TASK.

JANUARY, 1908.

Time allotted to the paper work.—An hour and a half.

Part I.—Rudiments.

1. Write a dotted note equal to three crotchets.
2. State how many quavers would be equal to these two notes together :



3. Write the rests which correspond to these notes :



4. Write the notes which correspond to these rests :



5. Write the following scales, one octave only, and mark the semitones in every scale :

(a) *Without* key-signature, but placing any necessary sharps before the notes, the major scale of A ascending :

(b) *With* key-signature, the melodic minor scale of G, ascending and descending.

6. Name the relative minor of D major and E flat major ; and the relative major of D minor and E minor.

7. State if each of these times is simple or compound ; duple, triple, or quadruple ; and give the value of the beat in each time : $\frac{3}{4}$, $\frac{2}{3}$.

8. Give the meaning of the following Italian words as applied to music : *Stringendo*, *Dolce*, *Adagio*, *Piu mosso*.

9. Name the major 6th above G : the minor 3rd above C ; the perfect 5th below F.

Part II.—Parry's 'Studies of Great Composers.'

HANDEL.

1. What circumstances led to the composition of the 'Water Music'?
2. What do you know about 'Esther' and 'Acis and Galatea'?
3. Discuss Handel's borrowings from other composers.
4. How long did the composition of the 'Messiah' take, and when and where was it first produced?

PART III.

1. To sing an easy melody at sight.
2. To sing an inner or lower part of a hymn-tune while the other parts are being played on the pianoforte.
3. To write a simple melody from dictation.

We referred to this Musical Holiday Task in our January issue (p. 50), and printed the letter of the Headmaster of Eton announcing this new departure ; and we are glad to learn from Dr. Lloyd that the results of this initial test are so satisfactory. While the good answers far outnumbered the bad, some of those under the 'Handel' section are rather amusing. The following are by a few different boys :

The composition of the 'Messiah' was a most tedious business, and Handel spent many months in writing this wonderful piece of music.

'Esther' was written on a new style, which was chiefly singing and not so much music.

The 'Messiah' took three years to compose, and was first produced at Leeds.

The 'Messiah' took not more than about five months, being produced at Dublin in 1842.

Handel left off the old style of Palestrina and went on to what was called water music.

The last is a gem of the first water !

Glasgow loses and Sydney gains by the removal of Mr. Joseph Bradley to the Southern hemisphere. Born at Hyde, Cheshire, February 28, 1857, he has served almost a life-long apprenticeship to music. He obtained his first organ appointment at St. Paul's Church, Stalybridge, when he was only twelve years old. Two years later he became organist of St. Thomas' Church, Heaton Chapel, Manchester ; and for six years, 1881 to 1887, he held the responsible posts of organist and chorus-master of the Hallé Concerts, in addition to conducting various choral societies at Stockport, Stalybridge, and other places in the district. In 1873 he passed the examination for the Fellowship of the Royal College of Organists, and in 1875 he obtained the degree of Bachelor of Music at Oxford.

In 1887 the conductorship of the Glasgow Choral Union was vacant (it was advertised in THE MUSICAL TIMES of July, in that year) and Mr. Bradley secured this important appointment. His full-score years of work north of the Tweed have been attended with excellent results in connection with choral music in Scotland. He has rendered splendid service to the cause of art in Glasgow, and to his new duties as Conductor of the Sydney Philharmonic Society, he will bring wide experience, technical skill, boundless energy, and a genial personality—a combination of gifts upon which the City of Sydney is to be heartily congratulated. Our Glasgow correspondent (on p. 185) refers to the esteem in which Mr. Bradley is held in the second city of the Empire. He and Mrs. Bradley sailed from Liverpool on February 1 for their new home, carrying with them the regard of many friends and well-wishers for their future success and happiness.

The action for slander and libel brought by Mr. Joel Horspool and the Horspool Natural Voice Academy (Limited) against Dr. William H. Cummings, President of the Incorporated Society of Musicians and Principal of the Guildhall School of Music, was tried before Mr. Justice Darling and a special jury on February 6, 7, 10, 13 and 14 at the Royal Courts of Justice. The subject-matter of the slander consisted of words admittedly uttered by Dr. Cummings at the annual conference of the Incorporated Society of Musicians, held at Buxton on January 2, 1907, the plaintiff alleging that these words imputed that he, the plaintiff, was an 'impudent quack,' and that he 'duped and imposed upon the public, and carried on a fraudulent and dishonest business.' There was also a further charge that Dr. Cummings had libelled the plaintiff by causing his remarks to be printed in certain newspapers and elsewhere. Dr. Cummings's remarks were based upon an advertisement of Mr. Horspool, and the defence was that they were in the nature of fair comment. The jury, after deliberating for five minutes, returned a verdict for the defendant, for whom judgment was entered, with costs. A similar action brought against *The Daily Telegraph* newspaper ended in judgment for the defendants, with costs. Among those who gave evidence in favour of Dr. Cummings were Sir Charles Santley and Dr. H. H. Hulbert.

The autographs of a Bach Cantata, Beethoven's Romanze in F, Mozart's Violin concerto in A, and Schubert's Pianoforte trio in E flat, which belonged to Dr. Joachim, have been acquired by a well-known collector in Vienna.

It is not in critically warning in us. In the B minor (modern (e years ago) note in the incorrectly note is in the which sho page 38, b every other not a thir a long-sta

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It is not always safe to put full trust and confidence in critically revised editions of great works. Two warning instances of this have recently come before us. In the German Bach Society's edition of Bach's B minor Mass, and in all other editions ancient and modern (except that of Marx, published about seventy years ago), there has hitherto been printed a wrong note in the *Gloria*; one that has often been sung incorrectly under various conductors! This wrong note is in the subject of the fugue, first soprano part, which should be E, not C sharp (Novello's edition, page 38, bar 2, second note of first soprano part). In every other entry of the subject the skip is of a fifth, not a third, and there can be no doubt the note C is a long-standing inaccuracy.

The other instance is in one of the oratorios of Bach's great contemporary, Handel, in the chorus 'O first created beam' ('Samson'). At bar 7 the German Handel Society's edition gives E as the soprano note: it should be C, thus agreeing with the first violin and the first oboe parts. The old Novello edition gives the note correctly, but a more recent issue of the work unfortunately repeats the error found in that of the German Handel Society. For the satisfaction of settling this point, we are indebted to the courtesy of Sir Walter Parratt, Master of the King's Musick, for allowing us to examine Handel's autograph score of 'Samson' preserved in the King's Music Library at Buckingham Palace.

Middlesbrough is to hold its second musical festival on April 28, 29 and 30. The solo vocalists engaged are Miss Agnes Nicholls, Madame Kirkby Lunn, Miss Olitzka, Mr. John Coates, Mr. William Green and Mr. Herbert Brown, while Miss Fanny Davies and Miss Vivien Chartres will worthily interpret instrumental solos. That the ensemble is sure to be worthy of the occasion it is only necessary to add that the Hallé Orchestra will co-operate with a choir of three hundred voices, and that Mr. Felix Corbett will preside at the organ. The programme, which is as interesting as it is comprehensive, will include the following works:

CHORAL: Jephthah (*Carissimi*): Scene from Phœbus and Pan (*Bach*): Baal scene and invocation of rain from Elijah (*Mendelssohn*): Blest pair of Sirens and The Lotus Eaters (*Parry*): The Kingdom (*Elgar*): Frühling's Chor (*Hugo Wolf*): The Raven (*Shapleigh*): and The Buried Song (*Krug-Waldsee*).

INSTRUMENTAL: Prelude, Der Himmel Lacht (*Bach*): Violin concerto (*Beethoven*): Prelude to Act 3, Lohengrin (*Wagner*): Sonata for pianoforte and violin in G, Op. 78 (*Brahms*): Symphony in G, Op. 88 (*Dvořák*): Pianoforte concerto in B flat minor (*Tchaikovsky*): Symphony, The Cambridge (*Parry*): Symphonic poem, Aus Böhmen's Hain und Flur (*Smetana*): and Musette and Elégie, from King Christian Suite (*Sibelius*).

Sir Hubert Parry will conduct his own works, the onerous duties of conductor-in-chief of the festival being in the experienced hands of Mr. N. Kilburn.

A Willesden girl who applied for the position of scullerymaid in a well-known county asylum received a form containing some forty questions, including the following:

- Do you sing?
- Of what compass is your voice?
- Do you play any musical instrument?
- If so, state what instrument.
- Would you be willing to entertain the patients?

To these non-scullyriac interrogations we venture to add another: 'Have you ever dislocated your diaphragm?'

Church and Organ Music.

THE TUNE 'BEDFORD.'

'Bedford' is one of those fine old English psalm-tunes of whose first appearance it is not possible to give the exact date. If the old psalmodists had only added to the title-pages of their collections the year of publication, what a deal of trouble they would have saved those who seek after truth! No doubt has been thrown upon the authorship of the tune. It was composed by William Weale, organist of the parish Church (St. Paul's), Bedford, about two hundred years ago. He may have been appointed when Gerard Smith built the new organ for the church in 1715: certain it is that he graduated Bachelor of Music at Cambridge in 1719, and that he died in the autumn of 1727, the registers of St. Paul's church, under date September 4, 1727, thus recording his interment:

Bury'd—Mr. William Weale, Organist.

With regard to the earliest appearance of the tune in a dated book, the late Canon W. H. Havergal stated that he found 'Bedford' in the 'Psalm Singer's Magazine' of 1729; but this has not been verified. It is almost certain, however, that even an earlier date can be assumed without running any serious risk of inaccuracy. The tune is found in a collection entitled:

THE DIVINE MUSICK SCHOLARS GUIDE

with the Famous Mr. THO: REVENSCROFTS Psalm tunes in four parts, Corrected & newly Reviv'd. To which is added a choice Collection of new Psalm tunes, Hymns, & Anthems. ye Psalm tunes are compos'd in two, three, four, five, & Six parts, ye Hymns & Anthems in two, three, & four parts, by the best Masters, And intended for the use & benefit of all true Lovers of Divine Musick.

Likewise here are all the Old common Psalm tunes now used in most Parish Churches, & at ye begining Of the booke, being plain easie & familiar Rules & Directions, for young practitioners to learn to sing True by the Notes, according to the Gam-ut & other Principle things.

Also Rules & Directions For Playing On The Spinnet, Harpsicord, or Organ, ye whole Collected & Printed By FRANCIS TIMBRELL, For The Use of His Scholars, And all Such as Delight In Church Musick.

Psalmes ye xxxv. vers. 3; cxlvi, v. 1 & 2; Colossians the iii, v. 16; Revelation the xv. v. 2 & 3.

Mr. Francis Timbrell's Preface to his 'Divine Musick Scholars Guide' is too quaint not to be quoted *literatim et verbatim*:

THE PREFACE.

Harmonical Brethren, I Need not acquaint you with ye Original & progress of Musick, & of its Divine use in all ages, since we have ye Testimony of it in holy Scripture, both for Antiquity & Administration in ye Church: Ye cannot doubt of ye Inventor thereof, Since Holy Writ has Directed us to jubal, Gen. 4. v. 21 nor can we be better informed of its use in all ages, then by those songs of praise wch moyses & the Children of Israel Sung At the Overthrow of the Egyptian Army, besides, the psalms of David are mark'd with Musical Notes above & below, wch is a clear Demonstration of psalm Singing amongst ye jews of Old.

Singing of Psalmes was not only a part of ye jewish Devotion, but Likewise a Christian Duty commended By St. Paul, who reckons Singing of psalms, Hymns, & Spiritual Songs, a great mark of Conversion. tis Commended

by St. James, ch. 5. v. 13 if any man be afflicted, let him pray; if any be merry, let him Sing psalms. Likewise it gives a new force & edge to Devotion, it carries our thoughts up to heaven, makes us tast ye Joys of it here upon earth, & raises us to ye felicity of angels. besides, observe, yt nothing is so great an Ornament To a Young Gentlemen, or a Gentlewoman, as it is, to Sing well, it gives a happy Vent & elevation to there Thoughts it refines & polishes their Manners, & is so far from hindring them in their application to bussness, yt it Secures them from those temptations, to wch plenty & idleness expose those persons, who don't know how To employ their vacant hours otherwise then in unlawful pleasures, So this kind of Devotion ye common People are most intent upon; to Instruct whom, was ye main design of this Booke.

Those who make use of these books, may Sing without ye Scots way of reading ye words, & do it in a Standing posture, Letting their hearts be ravished with ye harmony of Gods Love & goodness, whilst Their voices are joyned in his praises; yt having perfectly Learned their parts here, they may at last come to joyn with ye Chorus, and Sing Hallelujahs with ye Quire of Angels in ye Heavens, to all Eternity, which is the hearty wish & prayer of your friend,

FRANCIS TIMBRELL.

This curious collection of psalm-tunes is unpaginated and undated. A copy in the library of the late Sir John Stainer contains the inscription 'Thomas Bradford ejus liber, 1723,' while two copies—unfortunately not quite perfect—in the library of the present writer bear, on various pages, the dates 1725, 1733, 1734, 1738, written by a former owner or owners. The British Museum catalogue gives 1715 as an approximate date for the publication of the book, which is perhaps a little too early.

At all events, the tune is nearly two hundred years old, Weale is without doubt its composer, and it bore the name 'Bedford' from the first. We give, in facsimile, the tune exactly as it appears in Mr. Timbrell's collection (see opposite). The obvious misprints will not escape notice, nor will the syncopations at the end of each line, which invest the strain with an old-world charm. 'Bedford' was originally associated with Psalm 84, but in this book it is also assigned to Psalm 27, with a curious variant of the melody in the third line:



(The bar line after the lower D is omitted in the original.)

Who was Francis Timbrell? This question was asked in letters written to musical journals by the late Rev. Henry Parr in 1868, and by the present writer in 1890, but without eliciting any response. Cannot some of our readers unearth something about this old psalmist?

'Bedford' also appears in another early 18th century collection entitled:

A Book of Psalmody, Containing some easy instructions for young beginners; to wch is added a select number of Psalm-tunes, Hymns & Anthems, in 2, 3, & 4 parts.

Collected, printed, taught & sold by MATTHEW WILKINS, of great Milton, near Thame in Oxfordshire.
engraved by The Cross. [Oblong quarto. No date.]

Mr. Matthew Wilkins (1704-1772) was by trade a butcher. He was also a 'respectable musician' who taught many choirs in the neighbourhood of Great Milton, in the churchyard of which his bones rest in peace. He printed his own tune-books at his village home; his daughter married a John Haverag, uncle of the late Canon W. H. Haverag, and therefore

great uncle of Frances Ridley Havergal. Visitors to Great Milton churchyard will there find tombstones of the Haverag and Wilkins families.

PSALM the 84th Bedford tune. by W^m. Weale A 3 Voc.

Medius. Cantus & Bassus

How pleasant is thy dwelling place, O Lord of hosts to me, thy tabernacles of thy grace, how pleasant they be

My soul doth long full ore to go into thy courts abroad, my heart & flesh cry out also for thee the living God
The sparrows find a room to rest, & save themselves from wrong, also y swallow hath a nest wherein to keep her young
These birds full nigh thine altar may have place to sit & sing O Lord of hosts thou art always my only God & King.

FACSIMILE (FULL SIZE) OF THE TUNE 'BEDFORD' IN FRANCIS TIMBRELL'S 'THE DIVINE MUSIC SCHOLARS GUIDE,' circa 1723.

'Bedford' is also found in two collections compiled by Michael Broom, a singing-master of Isleworth and afterwards of Birmingham. In this psalmist's

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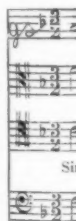
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'Choice Collection of Psalm Tunes' (circa 1731) it is assigned to W. Wale (*sic*), organist of Bedford, B. of M., and in 'Michael Broome's Collection of Church Musick for the use of his Scholars' the composer's name is differently spelt. Here is the heading, including its various abbreviations!

Bedford. Psalm lxxxiv. New Ver: B. T.
By William Wheal, Org: of Bed: B. M.

The earliest dated collection in which the tune appears is probably:

THE HARMONIOUS COMPANION; OR, THE
PSALM-SINGER'S MAGAZINE:

Being a different Tune to each Psalm in Four Parts, viz. Cantus, Contra-Tenor, Tenor and Bass.

Collected from Mr. Thomas Ravenscroft, and others. With Several Tunes never before Publish'd. Also, several Hymns and Anthems.

The Whole Work containing near Two Hundred different Tunes, all done in Score: The Bass being Figur'd, makes it useful for Instrumental Musick, as well as Vocal.

With Two Tables of the Versions of Dr. Brady, Mr. Tate and Dr. Patrick; shewing what Tunes may be Sung to each of them. Likewise some necessary Directions for Beginners, with Lessons to learn to sing in all the Cliffs. And is the first that ever was Publish'd of this Kind.

Collected by B. SMITH:
and Corrected by Mr. P. PRELLIER

Psalm. xcvi. Cantate Domino. Psalm. xlviii, ver. 7.

London: Printed by W. Pearson, over-against Wright's Coffee-House in Aldersgate Street, and sold by him, and by the Author, in Castle-Street, behind Shoreditch-Church, opposite the Sign of the Plough. Price Bound 3s. 6d. in Sheets 3s. 1732. [Octavo]

Therein it is found in a pleasing four-part arrangement (notice the points of imitation) as hereunder given:

PSALM THE 149TH. Bedford Tune.

Sing ye un - to the Lord our God,

a new re - joycing song: And let the praise of

him be heard, his ho - ly saints a - mong.

The tune soon obtained popularity, as we find it (melody only), called 'Bedford,' but without composer's name, in John Wesley's 'A collection of tunes, set to music, as they are commonly sung at the Foundry.' This quaint-titled little book contained forty-one tunes; it was sold at sixpence, and published in 1742, the year Handel's 'Messiah' was produced. Owing to the wrong barring of the second part, this portion of the tune there appears in this club-footed form:

Till I thine En - e - mies have made
To bow be - neath thy Feet.

In this 'Foundry' book the syncopations are absent. For nearly a hundred years 'Bedford' retained its original triple-rhythm form. It was 'tinkered' by William Gardiner (1770-1853), the Leicester stocking-maker, in his 'Sacred Melodies,' published in 1812, where the tune stands thus:

"OUR GOD OUR HELP IN AGES PAST."

Adagio. WHEALL.

Gardiner gives the following lame excuse for his unwarrantable alteration: 'I have changed the key to D, and written it in common time, a measure that is more stately, and better accords with the solemn grandeur in which it is disposed to move.'

Unfortunately hymnal editors of the last century too readily followed Gardiner's bad example, both in regard to change of rhythm and melody; in so doing they introduced a weak and commonplace six-four chord which spoils the graceful cadence of the original. Editors of recent collections have happily restored the tune nearer to its pristine rhythmic beauty.

Mr. William Cowan, in his invaluable 'The Music of the Church Hymnary,' calls attention to an old tune which bears some resemblance to 'Bedford.' It appeared in the 'Duderstädter Gesangbuch,' a Roman Catholic collection, dated 1724, in this form :



There is nothing to show that William Weale had any knowledge of this book. His tune 'Bedford' is an original composition, the only known product of his pen, which has rightly found a place among those grand old psalm-tunes which form an interesting feature of our glorious heritage of English Church Music.

WINDSOR MUSIC AND MUSICIANS.

The Rev. B. C. Everett, minor canon of St. George's Chapel, delivered an interesting lecture on 'Windsor Music and Musicians' at the Royal Albert Institute, Windsor, on February 11. The lecturer's remarks were mostly confined to the distinguished church musicians who have been officially connected with St. George's Chapel, including Merbecke, Farrant, and others. Of Dr. Child, who held the organistship for the long period of sixty-five years, in the 17th century, Mr. Everett stated that he subscribed £20 to the erection of the present Guildhall in the royal borough, also that he bequeathed to the Corporation £50 'for such charitable uses as the Mayor shall think fit,' with which they settled an annual charge of 'five pounds towards binding one poor boy apprentice yearly.'

With regard to the town of Windsor itself, it appears that in 1632 Dr. Godfrey Goodman, Bishop of Gloucester and Canon of St. George's, presented an organ to the parish church. There are interesting entries concerning this organ in the Churchwardens' accounts in connection with the periodical visits of a Dr. Tooker, Rural Dean of Maidenhead, during the erection of the instrument :

Paid for wyne and beere with Dr. Tooker at the Garter, twice, 5s.

Paid for our breakfast, for beere for ourselves and wyne to make Dr. Tooker drinck, 3s. 6d.

Paid Thomas Carter for mending something spoyled in Mr. Eyres his seat in setting up the organ lofte, 1s. 6d.

Entry, 1635-7. £2 10s. given to Mr. Bull, the Bishop of Gloucester's man, for his paines in setting up the organ in the Parish Church.

Later, during the Commonwealth régime, 1650-51, is an item strikingly characteristic of the period. It denotes the destruction of the organ presented some fifteen years previously to the Windsor parish church :

Received of William Coles for four organ pipes that were left of the organ taken down in the Church, which organ pipes wayed 44lbs., sold at 7d. a pound, £1 5s. 10d.

Received of John Coves for his wooden pipes, 00-05-00.

The lecture, excellently illustrated by musical selections, was keenly enjoyed by an interested audience. In the unavoidable absence of Sir Walter Parratt, the Dean of Windsor occupied the chair.

Sterndale Bennett's sacred cantata 'The woman of Samaria' was sung at All Souls' Church, South Ascot, on Sunday afternoon, February 9, conducted by Mr. C. Deavin. Mr. Harry E. Carver was at the organ, and the soloists were Miss Dorothy Congreve Webb, Miss Christian Keay, Mr. Claude Goodchild and Mr. J. Tipper.

EMMANUEL COLLEGE, CAMBRIDGE.

The opening of the new organ took place at a special evening service on January 22, the choral music including a *Magnificat* and *Nunc dimittis* in G and a *Te Deum* in A flat (each composed by Dr. E. W. Naylor), and an anthem, *Domine Deus*, by Mr. Ernest Ford. The choir, which consisted of fifty men's voices (no boys), included all sorts and conditions of men. Dr. Naylor, organist of the College, conducted, and his brother, Mr. C. L. Naylor, presided at the organ. The following interesting notes, from the pen of Dr. Naylor, referring to the history of the organ, formed part of the service-paper :

'The original organ was built by Bernard Schmidt, probably in 1686, and was a gift from Mr. Burch Hothersall, a Fellow Commoner of Emmanuel College. The cases containing "show" pipes are left as Schmidt built them. The organ was used continuously from 1686 to 1812 at any rate.

'In 1733 the front pipes were gilded. They were still gilded in 1815. (See Ackermann's coloured engraving, which also shows the "lustre" or "chandelier" given by Mr. Edward Hulse, hanging from the ceiling.) In 1758, Barnard Turner had £16 5s. 6d. for "thorough repair" of the organ. In 1871 the organ had been disused for many years, and was restored by Hill & Son.

'The present organ is by Norman & Beard, of Norwich. A principal feature is the introduction of a number of soft stops, which were lacking in the old organ. An account of the instrument will appear in the College magazine.'

ROYAL COLLEGE OF ORGANISTS.

Mr. G. Gordon Cleather delivered two interesting lectures on February 1 and 8, his subject being 'The art of tympani playing, especially in its relation to the organ,' with illustrations.

The candidates for the recent Fellowship examination numbered 99 : of these the following eleven gentlemen passed :

Mr. F. A. Armstrong,	Mr. E. Hammond, Trentham.
South Woodford.	Mr. E. A. Miller, Thorne.
Mr. E. Bottomley, Milnsbridge.	Mr. F. H. Shera, Rugby.
Mr. E. Brown, South Bank.	Mr. C. V. Thomas, Leamington.
Mr. W. E. Cave, Delph.	Mr. F. R. Tims, Horsham.
Mr. H. Cooper, Kirkcaldy, N.B.	Mr. W. J. Wade, Taunton.

The 'Calendar for 1907-8 and the forty-third annual Report' contains much useful information concerning the work of the College, and moreover is useful as a book of reference.

ROYAL ACADEMY OF MUSIC.

An organ recital was given by the students at the Institution on February 10, the programme including the following organ pieces :

Toccata et Fuga in C	.. .. .	Back.
	Mr. Gilbert Ledger, (Potter Exhibitioner.)	
Theme and Variations	.. .. .	Thids.
	Mr. Ralph Letts, (Maud Mary Gooch Scholar.)	
First Movement from Symphony in G minor	.. .. .	Wider.
	Miss May Matthews.	
Prelude and Fugue on the name of Bach	.. .. .	Lied.
	Miss Kathleen Robinson, (Henry Smart Scholar.)	
Andante } from Sonata (Op. 197)	.. .. .	Rheinberger.
Finale }	Mr. George Swidenbank.	

Dr. Basil Harwood, an acknowledged authority on plain-song, has edited John Merbecke's Communion Service, to which he has added an accompaniment for the organ, which is so simple as to be 'suitable for the harmonium of the village church as well as for larger instruments.' Dr. Harwood has consulted a copy of the original edition of the work belonging to the library of Christ Church, Oxford, with the result that the plain-song is presented as nearly as possible in the form in which it first appeared in 1550. Merbecke's original Kyrie has been retained, and the Agnus Dei has been provided with Interludes arranged from Kyries by Tallis, and his pupil Elway Bevin. This little book—which is published by Messrs. Novello at the price of sixpence—contains a facsimile of Merbecke's own directions, as printed in the original black letter.

Mr. Edwin H. Lemare gave an organ recital at Holy Trinity Church, Ventnor, on February 8, in connection with the re-opening of the organ, which has been renovated and enlarged through the generosity of Mr. Charles Boyd, of Winchester, the work having been successfully carried out by Mr. W. J. Burton, of Winchester. Mr. Lemare's programme included Bach's Prelude and Fugue in D minor, Wolstenholme's 'Die Antwort,' the recitalist's own Andantino in D flat, the *Toccato* from Widor's fifth Symphony, and Wagner's 'Parsifal' Vorspiel, the selection concluding with Lemmens's 'The Storm.' On the following day (Sunday) Mr. Lemare played the organ at both services, one of his voluntaries being his own 'Fantasia on the tune Hanover.' As Mr. Lemare's father was organist of Holy Trinity Church for more than forty years, the re-opening of the instrument at which he officiated so long was invested with peculiar interest.

'Memorabilia' is the title of a tastefully got-up sixteen-page booklet recording the doings of All Saints' Church Choir, Monkwearmouth, Sunderland, during the year 1907. From this we learn that of the thirteen men in the choir, eight were formerly chorists of the church. With regard to the choir library it is stated that:

'Our repertoire has favourably grown during the year, and we added eleven new anthems to our already commendable collection.

'We have no less than 120 complete sets of anthems, besides four Communion settings, morning and evening services, three sets of carols, etc., etc.

'It is with good reason that we are proud of our collection of music, for every copy has been bought by the adult members of our choir during the past ten or twelve years. Through each man willingly contributing one penny per week, the sum of about £25 has been expended in this good cause.'

One more extract from this interesting little publication must be given:

'We endeavour to sing the best music and offer to God of our very best. It is this thought one feels sure that gives us zeal and energy to work hard, for nothing can be too beautiful to offer to our Master.'

The organist and choirmaster, Mr. E. W. Moore, is to be congratulated on the happy state of affairs in connection with his church. He says:

'One finds that enthusiasm and personal interest in each member, coupled with interesting work, is the best way to increase the zeal and love of members for their church and choir.'

The dedication of the new organ, built by Messrs. Norman & Beard, in Hinckley parish church, Leicestershire, has prompted the issue of an interesting and illustrated booklet in connection with that auspicious event. It gives an account of the fabric and organs, a list of the vicars, order of dedication service, organ recitals, &c. With regard to the organ we learn that the first instrument erected in the church was built by George Pike England. Placed in the west gallery and opened on October 19, 1808, this organ had 21 stops and three sets of ivory keys: the one plays the full or Great organ, another the Choir or soft organ, and the third the Echo or Swell; the compass of the Great or Choir organ is GG to F in alto, and the Swell from fiddle G to F in alto. There were no pedal keys and, indeed, it was not until 1876, upon the removal of the organ to the south side of the chancel, that any pedal pipes were added to the instrument! Mr. Paul Rochard is the organist and choirmaster of the church. The pamphlet is published at sixpence by Messrs. John Baxter & Sons, 24, Castle Street, Hinckley.

The fifth annual dinner of the Huddersfield and District Organists' Association (established in 1903) was held at the Queen's Hotel, Huddersfield, on January 31, with the usual success, the president, Mr. J. Fletcher Sykes, being in the chair. The company included no fewer than forty-three members of the Association. In responding to the toast of

the President, Mr. Sykes said, referring to the meetings of the members, that they were arranging events of an educational, social and musical character, which would take place on the last Saturday in every month. Organ recitals would be given in various churches in the district by members of the Association.

A successful performance of Dr. H. J. Edwards's sacred cantata 'The Epiphany' was given in Barnstaple Parish Church on February 12, with the composer, organist of the church, at the organ. Mr. Sydney Harper ably conducted an efficient choir of fifty-four voices—sopranos 28, altos 8, tenors 8, and basses 10. The soloists were Miss Lily Ayre (soprano), Mr. Sydney Harper (tenor) and Mr. J. M. Northcote and Mr. S. Harper, Junr. (basses), Mr. R. Lane being associated in the trio marking the appearance of the Magi. A large congregation listened to the music with evident enjoyment and appreciation.

ORGAN RECITALS.

Dr. William Prendergast, Winchester Cathedral—Solemn March in C, *Luard-Selby*.

Dr. T. Barrow-Dowling, Town Hall, Capetown—Allegro in D, *Wood*.

Dr. Yates Mander, Ryde Parish Church—Andante and *Toccata*, *Widor*.

Dr. Frank Wilbur Chace, First Presbyterian Church, Washington, Fugue on the name Bach, *Liszt*.

Mr. Herbert Walton, Royal Dublin Society—Cantilène and Scherzanda, *Pierrot*.

Mr. C. H. Moody, Belfast Cathedral—Concert variations on a Russian theme, *Freyer*.

Mr. T. Westlake-Morgan, St. Bride's, Fleet Street—Concerto in G (Op. 13), *Matthew Camidge*.

Mr. H. Newbould, Wesley Church, Pretoria—Seraph's strain and Le carillon, *Wolstenholme*.

Mr. Henry R. Thompson, St. Sepulchre, Holborn—Offertoire in D minor, *R. Dore*.

Mr. Edwin N. Tayler, Crewkerne Parish Church—Madrigal, *Lemare*.

Mr. J. P. Attwater, Battersea Polytechnic—Air with variations and March, *Onseley*.

Mr. Herbert Hodge, St. Nicholas Cole Abbey, Queen Victoria Street—Overture in D minor, *Smart*.

Mr. W. Henry Maxfield, St. John the Evangelist, Altrincham—Finale in E flat, *Guilman*.

Mr. James A. Crapper, Gilfillan Memorial Hall, Dundee—Fantasia in E minor, *Merkel*.

Mr. T. W. Hanforth, Sheffield Parish Church—Symphony in E minor, *F. O. Holloway*.

Mr. H. London Pope, St. Laurence Jewry—Fantasia in A, *Surzinski*.

Mr. R. H. Turner, Parish Church, Portsmouth—Sonata in C minor, *Lyon*.

Mr. F. E. Wilson, St. Michael and All Angels, Little Ilford—Fugue in G, *Krebs*.

Mr. W. J. Hutchins, First Presbyterian Church, Truro, Nova Scotia—Seraph's strain, *Wolstenholme*.

Mr. J. B. Molyneux, St. Saviour's, Forest Gate—Melody in F, *F. E. Gladstone*.

Mr. Gatty Sellars, United Methodist Church, Armley (opening of new organ built by Messrs. Wordsworth & Co., Leeds)—Romance in D flat, *Lemare*.

Mr. Fred C. Broughton, St. John's Church, Ryde—Scherzo symphonique, *Fricker*.

Mr. James Tomlinson, Public Hall, Preston—Marche religieuse, *Guilman*.

Mr. W. Silkstone Dobson, Christ Church, Southport—Sonata da camera, *A. L. Peace*.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. E. C. Broadhurst, Parish Church, Harrow-on-the-Hill.

Mr. M. Gordon Burgess, St. Michael's College, Tenbury.

Mr. E. Grimm, Parish Church, Crowborough.

Mr. Benjamin Jewell, Archway Road Baptist Church, Highgate.

Miss Enid Payne, Parish Church, Monmouth.

THE RING OF THE NIBELUNG IN ENGLISH.

If, as the poet sings, any care for what is here survive in spirits rendered free, the shade of Wagner must have hovered triumphantly over Covent Garden during the recent performances of 'The Ring of the Nibelung.' Readers of THE MUSICAL TIMES will hardly need to be reminded of the very interesting correspondence between Wagner and Mr. Emil Sander of Melbourne relative to the first performance of 'Lohengrin' in Australia, which was published in these pages last April. 'May you be enabled,' wrote Wagner, 'to have my works placed before you in English, for then only can they be thoroughly understood by an English-speaking public. We hope to achieve this in London.'

The pious hope of the composer has been fulfilled at last. His greatest work has been given in English in a manner that he could not but approve, and the event has justified him to the full. 'The Ring' in English spoke with a voice very different from any yet heard in this country. It would be too much, perhaps, to claim that every word sung upon the stage was followed by the audience. Our English singers have still a good deal to learn in the matter of enunciation; but on the whole they made themselves understood, and even those who knew their 'Ring' best found themselves listening to the work with an altogether new kind of interest. It seemed to have left the region of the merely artistic, and to be a thing of human flesh and blood. Interpreted in our own tongue the wondrous Volsung story was no longer a shadowy romance of the early world. It took on a new touch of reality; it lived before our eyes. Siegmund and Sieglinde breathed vows that we could understand, Siegfried exulted in a life akin to our own, Brünnhilde was wrung by a passion that echoed in every breast. Nay, more, the sympathy established between artists and audience by a common tongue seemed to justify, as it were, the very idea and essence of opera by restoring something of that old festival character which opera inherited from its progenitor, the tragedy of the Greeks. Nothing was further from the thoughts of Æschylus and Sophocles than the presentment of a merely artistic entertainment. To them the production of a tragedy was a solemn festival in which poet and people joined to celebrate the splendour of the god Dionysus. Opera, founded in avowed imitation of the Greek drama, never wholly lost that festival note. Even in the lowest depths of eighteenth-century conventionality one can trace it in the inevitable 'happy endings' of Handel's operas. But it was left for Wagner to make it a living principle once more. The foundation of Bayreuth was the symbol of its resurrection. Not only in the august close of 'Die Meistersinger'—so curiously akin in spirit to the final scene of Æschylus's 'Eumenides'—in which the whole German people seems to be drawn into the magic circle of art, but in all Wagner's work the festival note sounds, often tuned down to the expression of merely national feeling, but still exultant and sublime. That note sounded perhaps for the first time in our musical history in the English 'Ring,' and to many it gave a new and richer meaning to the familiar strains.

What the result of the Covent Garden experiment will be it would be hasty to predict. The brilliant success of the Nibelung cycles will doubtless lead to fresh enterprise. Whatever the future may have in store, it is safe to say that English opera now stands upon a totally different footing from that of old days. It has covered too long Cinderella-like among the ashes; it may now take its place in the palace unashamed. Society has set the stamp of its approval

upon what was formerly esteemed a merely provincial and suburban form of entertainment, and the presence of the King and Queen at Covent Garden reassured the doubters as to the complete correctness of patronizing anything so commonplace as their native language. Nevertheless it is well to bear in mind that though a splendid start has been made, the battle is not yet won. The 'Ring' cycles were undoubtedly a triumph for English singers, but after all a performance of a German work, conducted by a German musician, cannot be accepted as representing the apotheosis of English opera. There has been a little too much 'spread-eagleism' in the press over the whole thing, and though much has been accomplished, much more remains to be done if we are ever to have a national opera-house and a national opera of our own. Those who are old enough to remember the prophetic raptures of well-meaning folk over the foundation of the Carl Rosa Company, and later over the opening of the Royal English Opera House, may be forgiven for a touch of hesitation in announcing the arrival of the golden age.

As to the performance itself the first honours fell by unanimous acclaim to Dr. Richter, whose incomparable genius for conducting was never more superbly displayed. The two great surprises of 'The Ring' were the Brünnhilde of Miss Perceval Allen and the Siegmund of Mr. Walter Hyde. Miss Allen's very promising career as a concert vocalist had hardly prepared us for her magnificent singing in 'The Twilight of the Gods.' She has much to learn as an actress, but her position as a Wagnerian artist is already assured. Mr. Hyde stepped with one stride from 'Miss Hook of Holland' to 'The Valkyrie,' and seemed as much at home in the one as in the other. His performance of the extremely difficult and exacting part of Siegmund showed extraordinary promise, and whatever English opera may lack in the future it will be at no loss for a tenor. Mr. Clarence Whitehill as Wotan and Mr. Hans Bechstein as Mime renewed old successes; Mr. Hedmond gave a clever sketch of Loge, and Mr. Peter Cornelius was an almost ideal Siegfried, singing with no little charm and acting with uncommon ardour and spirit. Madame Agnes Nicholls sang Sieglinde's music with perfect art, and Miss Borghild Bryhn showed much promise as Brünnhilde in 'The Valkyrie,' while Mr. Thomas Meux as Alberich acquitted himself of a difficult task with remarkable success. The minor parts were in almost every case well performed. The singing of the Rhine maidens and of the Valkyries was for once an unmixed delight, and throughout the Cycles excellent work was done by many artists whose names we have unfortunately no space to record. The Covent Garden authorities deserve hearty congratulations upon the success of their experiment. They have made the fortnight that lies between January 27 and February 8, 1908, an important epoch in the history of English opera.

R. A. STREETFIELD.

Dr. G. H. Smith, organist of Hull Parish Church, presided at a recent fortnightly meeting of the Musical Union (Hull), a male-voice organization. In referring to the charm of English madrigals written in Elizabethan days, Dr. Smith made the following offer to the Musical Union: That if they (under their excellent conductor, Mr. Stringer) would be willing to take up the study of those fine old madrigals, he (Dr. Smith) would be only too glad to train a dozen boys to sing the treble part. The applause which greeted these remarks indicated that Dr. Smith's generous offer would be readily accepted. Madrigal singing is a form of artistic enjoyment which deserves every encouragement.

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Reviews.

FOLK-SONG.

Folk-songs from Somerset. Gathered and edited, with pianoforte accompaniments, by Cecil J. Sharp. Fourth series. [Simpkin & Co., Ltd.]

Folk-songs from Dorset. Collected by H. E. D. Hammond, with pianoforte accompaniment by Cecil J. Sharp. [Novello & Co., Ltd.]

These two collections are a welcome addition to our store of folk-songs. While Mr. Sharp has made Somerset his own, Dorset appears to have been practically untouched by the worker in traditional music. Both counties must, of necessity, be rich in folk-song. They are uninfluenced by any large manufacturing town, and experience has shown that where vast tracts of agricultural land exist, there folk-song lingers in quantity even more than in the lonely dales and among the fells of the north.

Folk-song collectors, like ardent fishermen, eagerly scan the baskets of fellow anglers and mentally compare catches. We are not quite sure whether Mr. Sharp's latest creel contains such prizes as do his former hauls. It must be remembered that this collection is his fourth series. Yet folk-songs are delightfully non-obvious, and do not reveal their hidden beauties on first acquaintance; therefore we may readily assume that many, if they do not particularly appeal to-day, may come with greater force to-morrow.

In looking over the twenty-five songs which form the contents of this volume, we come across many old favourites in different forms; all interesting enough in their variation from those previously published. It is not a far cry from the hills of Cornwall, and from the centre of Dartmoor, to Somerset; therefore we may certainly expect variants from those published by Mr. Baring Gould sixteen or seventeen years ago, and they are present in 'The Rambling Sailor,' 'Green Broom,' and some others. A fine, sturdy sea-song, 'The Coasts of Iligh Barbary,' calls for special notice in Mr. Sharp's collection; it is a pure forecastle ditty, with its old tune and picturesque words. 'Come all you worthy Christians' is surely more of a version of the widely spread 'Gilderoy' tune than, as Mr. Sharp states, of 'The Miller of the Dee.' The traditional version of the early ballad 'Death and the Lady' is also a notable inclusion. 'Searching for lambs,' 'Arise! arise!' 'Bridgewater Fair,' 'The bonny lighter boy,' are average folk-songs of merit, while 'Rugleton's daughter,' with its explanatory note tracing its various forms of publication, and 'The cruel mother,' are of considerable interest. 'James Macdonald' is an example of the execution ballad with its quaint old 'hanging tune.' Mr. Sharp has told us that he has gathered some fifteen hundred folk-tunes, and as his four series of 'Folk-songs from Somerset' only bring to light something over a hundred, we trust that an appreciative public will enable him to continue the publication he commenced three years ago.

'Folk-songs from Dorset' is a collection made by Mr. H. E. D. Hammond, and is the first of a series of county folk-song albums to be issued by Messrs. Novello. The book contains sixteen numbers of much merit, regarded both from a musical and antiquarian point of view.

Such songs as 'Robin Hood and the Bishop of Hereford,' 'Fair Margaret and Sweet William,' and 'Lady Maisry,' are fragments of long narrative ballads, versions of which have been before published, except perhaps 'Lady Maisry.' We very much doubt whether the last named is a correct title, as the burning of the unfortunate lady is not even hinted at in Mr. Hammond's version.

It should be noticed that although the contents of the volume are made up from traditional songs gathered in the extreme south of England, yet there is a distinct Scottish flavour about them. One of them—'As I walked out one May morning'—is certainly, both in tune and words, the Scottish song 'As I went out ae May morning,' which appears in the fourth volume of Johnson's 'Scots Museum' (1792). The two versions have apparently existed independently of each other in traditional form. 'The Jolly Ploughboy,' 'The Rambling Comber,' and others are more frequently heard in the southern than in the northern counties. The 'Sprig of Thyme' is, however, universal. We think that the book

would have gained had there been an appendix of brief explanatory notes as to the different versions, and other particulars regarding the songs.

While the editor disclaims any interference with the melodies, he confesses that some slight liberties have been taken with the words. All who have intimate knowledge of folk-song will agree with him that, for most reasons, it would be impossible to issue in a popular publication the songs as literally taken down. There may be danger, as in church restoration, in these emendations, but where an editor is fully imbued with the folk-song spirit and conscious of his responsibilities, lovers of folk-song need have no fear. In this case the slight verbal alterations appear to have been most carefully and judiciously made.

The Opera. By R. A. Streatfeild. With an introduction by J. A. Fuller Maitland.

[George Routledge & Sons, Ltd.]

This is the third edition, revised and enlarged, of (to quote the sub-title) 'A sketch of the development of Opera, with full descriptions of all works in the modern repertory.' At the appearance of the second edition we heartily welcomed and commended the book; in repeating these sentiments it may suffice, as showing the value of the work, to quote from Mr. Fuller Maitland's Introduction. He says: 'Mr. Streatfeild has hit upon the happy idea of combining the mere story-telling part of his task with a survey of the history of opera from its beginning early in the 17th century to the present day. In the course of this historical narrative, the plots of all operas that made a great mark in the past, or that have any chance of being revived in the present, are related clearly and succinctly, and with a rare and delightful absence of prejudice.' This we can fully endorse, at the same time adding that Mr. Streatfeild's 'The Opera' is a useful book of reference.

Old English Organ Music. Nos. 27-30. By various composers. Edited by John E. West.

[Novello & Company, Ltd.]

Dr. Benjamin Rogers leads the way in a group of five pieces forming No. 27 of this interesting series of music for the king of instruments. It is a placid little prelude of twelve bars in the key of D minor. To this succeeds a fugal *Allegro moderato* by Thomas Roseingrave, containing some fine scale-passages for the pedals. A *Largo* in E flat, by Samuel Wesley, speaks for itself in its dignified ecclesiasticism. A charming *Andante pastorale* by Thomas Adams is sure to find acceptance, while a sprightly *Finale* in F, by William Hine, the chant composer, concludes a capital quintet of old English organ music.

A 'Verse for a double organ,' by Dr. Christopher Gibbons, as arranged from a manuscript in the British Museum, forms another number. Dr. Dupuis is represented by a group of three pieces—*Larghetto*, *Allegretto* and *Fugue*, a most interesting trio of pieces, of which the pleasing *Allegretto* or the *Fugue* could be played separately. The last of this quartet instalment is a Voluntary in D minor by William Russell, a composer who has rightly met with the favour of Sir Walter Parratt. It consists of a *Larghetto* (in D minor) which leads into a *Fugue* (*Allegro*) in the tonic major key. The whole forms an interesting piece, the *Coda* being particularly impressive. In the discharge of his editorial duties Mr. John E. West has combined artistic restraint with practical utility.

What does Richard Wagner relate concerning the origin of his musical composition of 'The Ring of the Nibelungs'? By S. Röckl. Translated by C. de C. Parrish.

[Breitkopf & Haertel.]

This brochure of twenty-seven pages is 'compiled from epistolary utterances of the master' concerning his famous cycle of operas. The extracts cover a period of seventeen years—1853 to 1870—and the letters from which they are taken were written to various friends of the composer's, chiefly to Liszt. In one letter, dated 'London, April 5, 1855,' Wagner says: 'The day before yesterday I got the first act ["Die Walküre"] finished with great difficulty, and already I am contenting myself with the hope of completing at least the second act here as well. . . Believe me, I ought not to have gone [come] to London!' Poor Wagner!

Ignaz Jan Paderewski. By Edward Algernon Baughan.
[John Lane.]

This well-written monograph on the distinguished pianist is stronger on its critical than on its biographical side. From internal evidence it may be assumed that the materials of the life-story herein told have been obtained from sources other than personal contact with the subject thereof. No letters are given, and, as every biographer knows, how valuable they are in helping to fill in the picture. Still, for all that, Mr. Baughan has produced a readable book, the illustrations adding to its value. Not the least interesting feature of these pages is the account given of M. Paderewski's first visit to London, in May, 1890, with the various newspaper criticisms then passed upon his performances. One of these criticisms is from the pen of Mr. George Bernard Shaw, who said: 'There is Paderewski, a man of various moods, who was alert, humorous, delightful at his first recital; sensational, empty, vulgar and violent at his second; and dignified, intelligent, almost sympathetic at his third.' As Mr. Baughan says, the 'almost sympathetic' is distinctly good. A slight misprint on p. 81, 'sonata' instead of 'concerto' (the pianist's Op. 17), should be corrected in the next edition of this recent and welcome addition to Mr. John Lane's series of 'Living masters of music.'

Ellen. Words by Charles F. Grindrod.

My true love hath my heart. Words by Sir Philip Sidney.
Music by Ivor Atkins.

[Novello & Co., Ltd.]

The talented organist of Worcester Cathedral shows in these songs that secular music is as well within his grasp as that of the Church. The gallantry of Mr. Grindrod's lines may be doubted, but although the particularly fascinating lady to whom they are addressed seems to be an arrant coquette, the home-truths are so gilded with graceful compliments that forgiveness may confidently be expected. The light and bantering spirit has been admirably caught by the composer, and the music trips gaily and lingers warningly in faithful attendance on the text.

Sir Philip Sidney's lines have had many settings, but methods change and even love has its fashions, so there is justification for our young composers taking up familiar poems, and if Mr. Atkins's music does not throw any new light on the inner meaning of the lines, it happily echoes the courteous sentiment so quaintly and frankly expressed.

BOOKS RECEIVED.

Catalogue of Manuscript Music in the British Museum. Vol. II. Secular Vocal Music. By Augustus Hughes-Hughes. Pp. xxv. + 961; 35s. (Printed by order of the Trustees and sold at the British Museum.)

Claude Achille Debussy. Illustrated. By Mrs. Franz Liebich. Pp. 92; 2s. 6d. net. (John Lane.)

Chats on Violoncellos. By Olga Racster. With 18 illustrations. Pp. xii. + 227; 3s. 6d. net. (T. Werner Laurie.)

Les fêtes et les chants. By Julien Tiersot. Pp. xxxviii. + 323. (Paris: Librairie Hachette et Cie.)

Neue Entdeckungen von der Menschlichen Stimme. Von Dr. Ottmar Rutz. Pp. viii. + 158; M. 5. (München: C. H. Beck'sche Verlagsbuchhandlung Oskar Beck.)

What does Richard Wagner relate concerning the origin of his musical composition of the Ring of the Nibelungs? By S. Röckl: translated by C. de C. Parrish. Pp. 27; 1s. (Breitkopf & Haertel.) For review, see p. 171.

Mr. FRANCIS HILL HARPER died, we regret to record, on February 22, aged fifty-three. The son of Mr. Edmund B. Harper, a member of the well-known musical family, Mr. F. H. Harper served his apprenticeship with Messrs. Novello & Co., and for the past twenty years held the responsible post of head of their bookbinding department.

'The Musical Directory, Annual and Almanack' for 1908 merits the usual welcome which year by year attends its publication by Messrs. Rudall, Carte & Co. The present volume is the fifty-sixth annual issue of an invaluable book of reference.

M. CLAUDE DEBUSSY.

HIS FIRST APPEARANCE IN ENGLAND.

Nothing could have been heartier than the applause which greeted M. Claude Debussy as he stepped on to the platform at Queen's Hall on February 1. The warmth of the welcome which he received testified to the esteem in which he is held in this country. The occasion was a concert of the Queen's Hall Orchestra, which thereby became invested with unusual interest. That exquisite little tone-poem 'L'après-midi d'un faune' was the first piece which M. Debussy conducted. This characteristic work, which has become familiar to London and provincial concert-goers, received a delicate and impressive rendering under the baton of its composer. As a conductor M. Debussy is undemonstrative; he has nothing to do with those gesture demonstrations adopted by some wielders of the baton, yet he gets what he wants from the players who interpret his music.

The novelty of the afternoon's music was 'La mer,' three symphonic sketches for orchestra. As they were composed by M. Debussy between 1903 and 1905, they may be regarded as among his ripest productions. This trio of pieces are severally entitled:

1. De l'aube à midi sur la mer (From dawn to noon at sea).
2. Jeux de vagues (Gambols of the waves).
3. Dialogue du vent et de la mer (Dialogue between the wind and the sea).

So novel are the effects which M. Debussy obtains from his wonderful scheme of orchestral colour, so elusive is the music, so formless, and yet in a way so graphic, that it is difficult to express an opinion upon a work of this kind after a first hearing. Such atmospheric strains, so unlike what one is accustomed to, must be listened to in a passive frame of mind, perchance in a darkened room. There can be no question as to the cleverness of the music or its poetic import; the only thing is to get one's ears educated, so to speak, in order to appreciate its strange idiom. At the close of the performance the composer-conductor—who appeared in the unconventional garb of a lounge jacket, Why not?—was most enthusiastically recalled.

Herr Hugo Becker played with remarkable technical skill Volkmann's Violoncello concerto in A minor (Op. 33), a work which is of little value as music; and the concert opened with Beethoven's 'Egmont' overture and closed with Schubert's 'Unfinished' symphony in B minor—a good beginning and a pleasant ending to this eventful music-making.

The concert on February 15 was played by the Queen's Hall Orchestra entirely off their own bat, and in so doing they scored a success. Mr. Maurice Sons, the able leader of the band, interpreted with artistic insight, good tone and phrasing Bach's Introduction and Fugue from the Sonata No. 2, in A minor, for violin alone, his performance of the work being, from all points of view, commendable in a very high degree. The remainder of the more or less familiar programme does not call for detailed comment; it consisted of Weber's 'Der Freischütz,' and Smetana's 'The Bartered Bride' overtures, Tchaikovsky's 'Pathetic' symphony, and L'apprenti sorcier (Scherzo for orchestra) by Paul Dukas. Except the Debussy pieces, Mr. Henry J. Wood conducted both concerts with his customary thoroughness.

The Aberdeen Choral Union, in conjunction with the Scottish Orchestra, produced David Stephen's new setting of Lady Nairne's ballad 'The Laird o' Cockpen' at their fourth Subscription concert, in the Music Hall, on January 30. The composer, himself a Scotsman, has caught the spirit of the old song, with the result that its subtle humour is admirably reflected in this modern setting. The orchestration, a special feature of the work, was brought out to full advantage by Dr. Cowen's able body of players, while the choir, in entering into the spirit of the ballad, gave a good rendering of the vocal parts. The performance was conducted by the composer. The remainder of the programme, which included Dvořák's 'In der Natur' overture, Strauss's 'Tod und Verklärung,' and Liszt's Piano-forte concerto in E flat (the solo part played by Mr. Frederic Lamond), was conducted by Dr. F. H. Cowen.

There's nae luck about the house

March 1, 1908.

FOUR-PART SONG.

Arranged by CHARLES MACPHERSON.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Con spirito. *mf*

Soprano. And are ye sure the news is true! And are ye sure he's

Alto. *mf* And are ye sure the news is

Tenor. *mf* And are ye sure the news is

Bass. *mf* And are ye sure the news is

Con spirito. *mf*

(For practice only.)

weel? . . . Is this a time to think o' wark? Ye jades, fling by your wheel! Is

true! . . . Is this a time to wark? Ye jades, fling by your wheel!

true? . . . Is this a time to wark? Ye jades, fling by your wheel! Is this a

true? Is this a time to think o' wark? Ye jades, fling by your wheel! When

* Jade = shrew.

It is not thought necessary to add more than a few marks of general expression, as the rendering should vary with the humour of the performers.

this a time to think o' wark, When Col-in's at the door? Rax* me my cloak, I'll
 Is this, is this a time to think o' wark? I'll
 time to think o' wark, When Col-in's at the door? I'll
 Col-in's at the door? I'll to the

to the quay, And see him come a-shore, For there's nae luck a-bout the house, There's
 to the quay, And see him come a-shore, There's nae luck a-bout the house, There's
 to the quay, And see him come a-shore, There's nae luck a-bout the house, There's
 quay, And see him come a-shore, There's nae luck a-bout the house, There's
 Poco allargando. accel.

nae luck at a', There's lit-tle plea-sure in the house, When our gude-man's a-wa'!
 nae luck at a', There's lit-tle plea-sure in the house, When our gude-man's a-wa'!
 nae luck at a', There's lit-tle plea-sure in the house, When our gude-man's a-wa'!
 nae luck at a', There's lit-tle plea-sure in the house, When our gude-man's a-wa'!

Tempo 1mo.

mp

Rise up, rise up and mak' a clean fire-side, Gie

mp

Rise up, rise up and mak' a clean fire-side, Gie lit-tle

mp

Rise up and mak' a clean fire-side, Put on the muckle pot; Gie Kate

Tempo 1mo.

f

f lit-tle Kate her cot-ton gown, And Jock his Sun-day coat; Rise up and mak' their

mp

Kate her cot-ton gown; Rise up and mak' their

f her cot-ton gown, And Jock his Sun-day coat; And mak' their shoon as

mp

lit-tle Kate her gown, And Jock his Sun-day coat; Rise up and mak' their

f shoon as black as slaes,* It's a' to plea-sure our gude-man, He

mp

shoon as black as slaes, and mak' their shoon as

mp

black as slaes, Their stockings white as snaw; It's a' to plea-sure our gude-man, He

mp

shoon as black as slaes, . . . It's a' to plea-sure our gude-man, He

* Slaes = sloes.

THERE'S NAE LUCK ABOUT THE HOUSE.

March 1, 1908

Poco allargando.

likes to see them braw. For there's nae luck a-bout the house, There's nae luck at
black as slaes. For there's nae luck, there's nae
likes them braw. For there's nae luck, there's nae
likes them braw. For there's nae luck, nae

Poco allargando.

a', There's lit-tle plex-sure in the house, When our gudeman's a-wa'!
luck, nae luck at a', When our gudeman's a-wa'!
luck, nae luck at a', When our gudeman's a-wa'!
luck, there's nae luck, When our gudeman's a-wa'!

Tempo 1mo.

There's twa fat hens up-on the corf,* Been fed this month and mair, Make
Twa hens, there's twa fat hens, Make haste and thraw† their
There's twa fat hens, there's twa fat hens, Make haste and thraw their
There's twa fat hens, Make haste and thraw their

Tempo 1mo.

haste and thrav their necks a-bout, That Col-in weel may fare. Bring doon to me my
 necks a-bout, make haste, That Col-in weel may fare. There's nae luck a-
 necks a-bout, make haste, Bring doon my bi-go-net,* my
 necks a-bout, make haste, That Col-in weel may fare.

bi-go-net, My bish-op-sa-tin goon,† And then gae tell the Bail-lie's wife That
 - bout the house, There's nae luck at a', Gae tell the Bail-lie's wife That
 bi-go-net, My lishop-sat-in goon, Gae tell the Bail-lie's wife That
 Gae tell the Bail-lie's wife That

Poco allargando.
 Col-in's come to toon. For there's nae luck a-bout the house, There's nae luck at
 Col-in's come to toon. There's nae . . luck, . . there's nae . . luck at
 Col-in's come to toon. There's nae . . luck, nae
 Col-in's come to toon. There's nae . . luck, nae . . luck at . .
Poco allargando.

* Bigonet=a white linen cap.

† Goon=gown.

a', There's lit - tle plea - sure in the house, When our gude-man's a - wa'!
 a', There's nae luck at a', When our gude-man's a - wa'!
 luck at a', . . . nae . . . luck at a', When our gude-man's a - wa'!
 a', there's nae luck at a', When our gude-man's a - wa'!

Poco meno mosso.

dolce.
mf
 Sae sweet his voice, sae smooth his tongue, His breath's like cal - ler *

legato.
p
 Sae sweet his . . . voice, sae smooth . . .

legato.
p
 Sae sweet his voice, sae smooth his tongue, . . .

Poco meno mosso.
p

* Caller = fresh.

accel. *f*

And

air! His ve - ry tread has mu - sic in't As he comes up the stair: And will I

accel.

his tongue, . . His breath's like cal - ler air! . . And will I see his

accel.

His breath's like cal - ler air! And

accel.

will I see his face a - gain? And will I hear him speak? I'm down-right diz - zy

hear his voice, his voice . . a - gain? I'm down - right

face a - gain? And will I hear him speak? I'm down-right diz - zy wi' the

will . . . I see . . . his face a -

THERE'S NAE LUCK ABOUT THE HOUSE.

March 1, 1908.

poco rit. *pp* *a tempo ma poco allargando.*

wi' the joy, In troth I'm like to greet.* . . . For there's nae luck a-bout the house, There's

poco rit. *pp*

diz-zy, I'm like to greet. . . . For there's nae . . . luck a-bout the

poco rit. *pp*

joy, In troth I'm like to . . . greet. . . . For there's nae luck a-bout the house, There's

poco rit. *pp*

-gain! In troth I'm like to greet. . . . For there's nae

poco rit. *pp* *a tempo ma poco allargando.*

poco rit. *pp*

molto rit.

nae luck at a', There's lit-tle plea-sure in the house, When our gude-man's a - wa'!

molto rit.

house at a', There's lit-tle plea-sure in the house, When our gude-man's a - wa'!

molto rit.

nae luck at a', There's lit-tle plea-sure in the house, When our gude-man's a - wa'!

molto rit.

luck at a', There's lit-tle plea-sure in the house, When our gude-man's a - wa'!

molto rit.

* Greet = weep.

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con fuoco
impressio
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again cor
as follow

Brauden
Concerts

Vocal se
and or
Symph
Enigma
Symph

Again M
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ROYAL CHORAL SOCIETY.

The concert given by the Royal Choral Society on January 30, at the Albert Hall, was of special interest, as it included the first performance in London of Sir Charles Stanford's 'Stabat Mater,' produced at the Leeds festival last year. It will be remembered that the composer styles his work a symphonic cantata, and that it differs from previous settings of the poem to the Virgin Mary in the great prominence given to the orchestra, two out of the five movements being purely instrumental. Also, that while use is made of plain-song inflections, they are approached from a modern standpoint, and the music is emotional and dramatic in its essence. Under Sir Charles's direction the last-named attributes were made prominent, the chorists singing with an intensity of feeling that showed comprehension of, and sympathy with, the composer's intentions. These qualities were specially noticeable in the delivery of the sections 'O quam tristis et afflicta,' and 'Morientem desolatum.' The portion beginning 'Fac ut portem' was also magnificently delivered, and the splendid pedal passage commencing the *finale*, and the conclusion, were superbly sung. The soloists were Madame Mary Conly, Miss Phyllis Lett, Mr. Ben Davies and Mr. Harry Dearth, of whom the first-named sang with the greatest purity of style and intensity of devotional feeling. The second part of the programme consisted of selections from Handel's 'Israel in Egypt,' which were impressively rendered under the direction of Sir Frederick Bridge, the choir simply revelling in the noble choruses.

PHILHARMONIC SOCIETY.

For this season the directors of this celebrated Society have adopted the policy of engaging four conductors for the seven concerts. The first two concerts were conducted by Mr. Henry J. Wood, two are to be conducted by Dr. Richter, two by Dr. Cowen, and one by Mr. Arthur Nikisch, and some of the composers to be introduced will conduct their own works.

At the first concert of the season, which was given on January 29, Mr. Wood made his first appearance as a conductor of the Philharmonic Orchestra, and met with a flattering reception. The programme was as follows:

Funeral March	Dr. Grieg.
(In memory of Dr. Grieg and Dr. Joachim.)	
Concerto, two violins and stringed orchestra, in D minor	Bach.
Symphony No. 5, in E minor	Tchaikovsky.
New Violin concerto, in G minor	Hubay.
Symphonic poem, 'Finlandia'	Sibelius.

It was soon apparent that Mr. Wood had determined to live up to his reputation. The march was most impressively performed, and the symphony had a masterly interpretation. The symphonic poem did not make a great effect, although it was played with ample colour. The double concerto was played by Franz von Vecsey and his former teacher, Jenő Hubay, the first appearance of the latter musician in England. The performance was not a specially distinguished one; the *Largo* movement, however, was played with much charm.

The new Violin concerto turned out to be a fully developed work. It was admirably played by von Vecsey, and conducted by the composer. The opening movement was not striking except as an exemplification of well-written violin passages, the *Adagio* was far more interesting, and the *Finale* (*Allegro con fuoco*) displayed melodious and piquant themes. If impressions of a first hearing can be trusted, this movement should be the popular feature of the work. Mr. Hubay was cordially received: the audience was large, and obviously well pleased with the whole concert.

At the second concert, given on February 13, Mr. Wood again conducted. The programme, an over-lengthy one, was as follows:

Brandenburg Concerto No. 3, in G	Bach.
Concerto (pianoforte), in A	Schumann.
Soloist, Mr. EMIL SAUER.	
Vocal scena—'The Bells,' for baritone or contralto solo and orchestra	Franco Leoni.
Symphony in C minor, No. 5	Beethoven.
Enigma variations	Elgar.
Symphonic poem, 'Till Eulenspiegel'	R. Strauss.

Again Mr. Wood secured splendid interpretations of the orchestral numbers. His reading of the C minor Symphony provoked some criticism, but it cannot be denied that it

exhibited independence and individuality. Mr. Sauer is always a welcome pianist, and on this occasion he was as successful as ever. Mr. Leoni's new work was scarcely of the type suitable for these concerts. It contains some fanciful, if rather obvious, orchestral effects. The vocal part, although sung with considerable skill by Mr. Charles Tree, failed to make much impression. Again the audience was large, we are glad to record.

LONDON CHORAL SOCIETY.

The second concert of the season was given in the Queen's Hall on February 12. The first part of the programme consisted of the first two sections of Coleridge-Taylor's 'Hiawatha' (the 'Wedding-feast' and the 'Death of Minnehaha'). On the whole a very good performance was given. The choir was occasionally ragged in attack and release, but the tone and expression were decidedly good. Madame Conly, Mr. Noel Fleming (tenor) and Mr. Thorpe Bates (bass) were all efficient soloists.

Two novelties were introduced. The first was a selection from a one-act opera, 'Fra Francesco,' by Henry Wailer. It is stated that the opera was produced under Dr. Muck's direction at Berlin. The selection consisted of a prelude for orchestra and organ and a soprano solo and chorus, 'Ave Maria.' We regret we cannot profess to feel any enthusiasm for the music. It displays some feeling and warmth of colour, but for the most part the ideas lack originality and distinction. Madame Conly deserves high praise for her broad and beautiful performance of the solo.

The other novelty was a setting of the Latin version of the Beatitudes for baritone solo, double chorus, orchestra and organ by 'Mr. Edward Maryon'—a *nom de plume*. The music is written in a serious devotional spirit. But the tints are too low and the continued recurrence of themes too monotonous. The orchestral writing is thick and often vague. There were occasional glimpses of melodic beauty and the climax was fairly effective. Mr. Thorpe Bates sang the trying solo part with intense expression. He is a conscientious artist, at present a little in need of the virtue of restraint. Whether either of the works newly presented will have a future in the repertoire of choral societies is, we are afraid, very doubtful. The young English school can do better work than this. The final item of the concert, Mr. Holbrooke's remarkable work 'The Bells,' proved this to be true. With all its difficulties and dubiousities there is surely a wealth of originality in this characteristic conception.

London Concerts.

ROYAL ACADEMY OF MUSIC.

Compositions by two students were included in the programme of the Students' concert at Queen's Hall on February 19. The first two movements from a Sonata in D for pianoforte and violin by Mr. Morton F. G. Stephenson proved bright and pleasing music, and were admirably rendered by Miss Mary Burgess and Mr. Urik Tchaikowsky. Miss Katharine Eggar was represented by an *Introduction* and *Ballade* from a Suite for violoncello and pianoforte, indicative of earnest thought and much feeling. The executants were Mr. B. Walton O'Donnell and the composer. The most finished of the singers was Mr. Thomas Gibbs, who sang with dramatic emphasis an excerpt from Verdi's opera 'La Forza del Destino.' Another vocalist who showed great promise was Miss Mary Fielding. Mr. Reginald Biggers attacked with great assurance Bach's Organ Toccata and Fugue in D, in Mr. D'Albert's arrangement, and Miss Helen M. Dodd showed much technical facility in Chopin's Ballade in A flat. A Serenade for wind, harp and strings by Bernhard Sekles was admirably rendered under the conductorship of Mr. Hans Wessely.

Sir Hubert Parry's 'Suite in D major,' for violin and pianoforte, was produced at the Brinsmead Chamber Concerts at the Cavendish Rooms, on February 22, the players being Mr. Elderhorst and Signor Budnani. Of the five movements constituting this fine work, the Capriccioso is typically Parryesque by reason of its breezy charm.

LONDON SYMPHONY ORCHESTRA.

The fifth concert of the fourth series given by this organization was held at the Queen's Hall on February 17. Dr. Richter conducting. An immense audience was attracted, all tickets having been disposed of some days before the concert took place. The first item in the programme was the 'Meistersinger' overture, which was of course superbly rendered. Much of the interest of the concert was centred in Mischa Elman, who played the Brahms Concerto. Numerous and great as this phenomenal player's triumphs have been, it may be doubted whether ever before he has shown deeper interpretative insight than on this occasion he displayed in the first movement at least of this now classic Concerto. The second movement was also beautifully played, but the third movement was scarcely so successful.

The finest performance of Strauss's 'Tod und Verklärung' that it has been our good fortune to hear was another memorable feature of the concert. Mischa Elman also played Beethoven's Romance in F in fine style, and a glorious performance of the same composer's Symphony in A brought to a noble conclusion one of the most successful concerts given by the London Symphony Orchestra.

HANDEL SOCIETY.

Those dwellers at the East-end of London who attended the performance of Handel's 'Hercules' by this Society at the People's Palace on February 15 had an enjoyable evening's music. If 'Hercules' is stronger in its solos than in its choruses, there can be placed to its credit such choral movements as 'Crown with festal pomp the day,' 'Let none despair,' and 'Jealousy.' In these the choir and orchestra gave a good account of themselves: indeed, the whole performance was one of commendable excellence. The soloists were Mrs. A. H. Bright, Miss Maria Velland, Miss Mary Peddle, and Messrs. Basil Mayhew, Arthur D'Oyly and Francis Harford. Mr. S. Coleridge-Taylor ably conducted, and Mr. E. G. Croager rendered good service at the organ.

REAPPEARANCE OF MR. MORITZ MOSZKOWSKI.

Mr. Moszkowski, who first appeared in England at the Philharmonic Concert of May 20, 1885, gave an orchestral concert of his own compositions at Queen's Hall on February 19. The programme included his Pianoforte concerto, his Violin concerto in C (Op. 30), Zoraja's aria from his opera 'Boabdil,' some short orchestral pieces, and the first performance of a new orchestral Suite, No. 3, in A flat (Op. 79). The last-named work consists of four movements: a vivacious, melodious and well-constructed *Allegro molto*; a kind of *Scherzo* in F, a distinctive feature of which is the persistent repetition almost throughout the entire movement of the note C in the middle of the part-writing; a tuneful and lively waltz in D flat; and a vigorous *Finale* suitably headed *Allegro deciso*. In all these movements the music flows on with a continuity and grace distinctive of this composer's style. The soloists in the Pianoforte and Violin concertos were respectively Miss Dora Bright and Mr. Georges Enesco, both of whom rendered full justice to their parts. The vocalist was Madame Menzies. Mr. Moszkowski conducted in a quiet and unobtrusive manner, and secured from the Queen's Hall Orchestra admirable interpretations of his compositions.

KRUSE QUARTET.

The fifth of the subscription concerts given by the Kruse Quartet at Bechstein Hall, took place on February 8, when the programme opened with Dr. Ernest Walker's Quintet in B flat minor for horn, two violins, viola and violoncello. This consists of three movements, in each of which the horn is written for most sympathetically and with romantic effects. The horn part was played by Mr. A. Borsdorf with a refinement and finish that contributed in great measure to the pleasure given by the musicianly work. The remainder of the programme consisted of Beethoven's Quartet in E minor (Op. 59, No. 2) and Sinding's Pianoforte quintet in the same key (Op. 5), Madame Fischer Sobell rendering valuable help at the keyboard.

MR. DUNHILL'S CHAMBER CONCERTS.

It is eminently satisfactory that Mr. Thomas F. Dunhill received sufficient support at his first series of Chamber concerts to justify his commencement of a second on February 7, at Steinway Hall. The present scheme is to give second or third performances of new works too often laid aside after a single hearing. The first concert of the new series began with the 'Quartet fantasie' for pianoforte and strings composed by Madame Alice Bredt-Verne, and concluded with a Pianoforte quintet by Mr. James Friskin. Both works are such as improve on further acquaintance and, it may be added, are worthy of the continued attention of lovers of chamber music. The pianoforte part of the first named was admirably played by Miss Mathilde Verne, and of the latter by Mr. Friskin, an excellent account of the string parts being given by Messrs. T. F. Morris, K. Kinze, F. Bridge and Ivor James. The vocalist was Miss Gladys Honey, whose expressive singing gave great pleasure.

At the second concert, on February 14, there was played Dr. Vaughan Williams's Pianoforte quintet in C minor, a tersely written and refined work of considerable musical interest, which was sympathetically rendered by Messrs. Donald F. Tovey, L. Zimmermann, F. Bridge, G. Yates and Paul Ludwig. A pleasing feature of this concert was the singing by Mr. Greeves Johnson of 'Four songs from Vagabondia,' by Mr. Thomas Dunhill, fresh and spontaneous compositions that merit popularity.

ALEXANDRA PALACE.

Elgar's 'Caractacus' received a fine interpretation by the Alexandra Palace Choral and Orchestral Society on February 1, under the inspiring direction of Mr. Allen Gill. The full-voiced choir sang with dramatic fervour and poetic insight, and the soloists—Miss Esta d'Argo and Messrs. Lloyd Chandos, Albert Garcia and Percival Driver—were hardly less successful in their respective parts.

The London Sunday School Choir gave their annual spring festival at the Royal Albert Hall on February 22. The choir, conducted by Mr. William Whiteman, and the Orchestra of the Union, under Mr. Wesley Hammett, numbered 1,200 performers. The choral pieces included Wesley's 'Blessed be the God and Father,' Pugh Evans's 'Lead, kindly Light,' Gounod's 'Sing to God' (encored), Handel's 'Then round about the starry throne,' 'Haste thee, nymphs,' 'Wretched lovers,' and Crotch's 'Methinks I hear.' The Willesden competition choir also sang Peter Cornelius's part-song 'I can but love thee.' The solo vocalists were Miss Agnes Nicholls, Mr. Charles Saunders and Mr. Wilfrid Platt.

The Dulwich Philharmonic Society gave a concert on February 1 in the Crystal Palace Concert room, when Mendelssohn's 'Athalie' occupied the first part of the programme. The solo parts were interpreted by Mrs. Henry J. Wood, Miss Norah Newport and Miss Edith Miller. Mr. Charles Fry was once more heard in the recitation part, and both choir and orchestra rendered efficient service. The feature of the second part was the performance of Mr. Joseph Holbrooke's symphonic setting for orchestra and chorus of Keats's 'Byron.' Mr. Arthur Fagge conducted.

The first public concert of the Southwark Choral Society took place at the Town Hall, Lavender Hill, on February 10, when the greater part of the programme was devoted to 'Hiawatha's Wedding-feast' and the 'Death of Minnehaha.' The choral portions were sympathetically rendered by the members of the Society, indicating the results of careful training by the conductor, Dr. Madeley Richardson. The solo vocalists were Miss Beatrice Spencer, Mr. G. Schmides and Mr. Foxton Ferguson.

The members of the Philomel Choral Society gave their first concert on February 10 in the Hall of the Blind School, Avenue Road. Goring Thomas's cantata 'The Sun-worshippers,' and Gade's 'Spring's Message,' as well as Fanning's 'The Vikings' and Elgar's 'Spanish Serenade' were given with much expression by the choir under the spirited conductorship of Mr. Edward G. Croager.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

Vienna, February 15.

Two recent and prominent features here have been new operas by Goldmark and Smareglia. The first was 'Das Wintermarchen,' produced at the Hofoper, of which the libretto by Willner is based on Shakespeare's 'The winter's tale.' The performance with the best artists of the company was most brilliant: the principal rôles were entrusted to Mesdames Kurz and Mildenburg, and MM. Schrödter, Slezah, Demuth and Mayer. The freshness and inexhaustibility of invention of the composer, now advanced in years, caused general astonishment, as did also his wealth of beautiful melody, animated rhythms, and the important part played by the chorus throughout the work, in addition to the magnificent orchestral colouring and the impressiveness of the stage action. Less striking was Smareglia's opera (libretto by Ulica), in which Mesdames Oberländer and Drill-Oridge and MM. Hofbauer and Spiwak sustained the principal parts. This work, by a native composer, was well rendered under the direction of Capellmeister Baldrich, and met with a friendly reception.

At the Opera House ballets of late have been rare; but a new one by Hasseiter, entitled 'Das Urtheil des Paris,' the music by Stoktz, caused, however, little excitement. More successful was the performance at the 'Jubilee' Theatre of Puccini's 'Manon Lescaut,' in which Fraulein Oberländer was admirable as the principal character. All who were acquainted with Massenet's celebrated opera of the same name were busy mentally comparing the two works.

Music by Claude Debussy has been much in evidence here. The Concert Society gave the symphonic poem 'La Mer,' but it was not at all to the taste of the audience, while the Conservatoire, by its performance of the cantata 'La Demoiselle élue,' did not earn much thanks: the work was found poetic but tedious. César Franck's 'Chasseur maudit' and the highly interesting Variations on a merry theme of J. Adam Hiller for orchestra, by Max Reger, performed at the Philharmonic concerts, gave greater pleasure. The latter composer has begun to write in a clearer, purer, and therefore more effective style.

New chamber works have been given by the Rosé Quartet: a Quartet for strings by Ernst Toch and a Sonata for violin and pianoforte by Gustav Hawranek, both of which met with approval. The composers are young and talented, so that with time and experience they will probably produce music of riper, deeper import.

An interesting concert was given on February 10 by the New Ladies' Club. The programme, consisting entirely of works composed by ladies during the past one hundred years, included no fewer than twenty-one numbers, pianoforte pieces, songs, chamber music and choruses. The composers were German, French, English, and Scandinavian. The best numbers were a 'Psalm' by Kitty von Escherich, Variations by Emma von Fischer, choruses by Else Wellner, and songs by M. L. von Aust. These works showed that ladies of the present day are more skilful in the art of composition than were their predecessors.

MANDYCZEWSKI.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

The fourth Chamber concert of the season took place in the Queen's College Hall on January 23, when, in addition to quartets sung by local ladies, the programme included a Trio for organ, violin and violoncello by Rheinberger—played by Messrs. Montagu Nathan, Arthur Bolton and F. H. Sawyer (organist)—a Trio of Beethoven's, and solos for violin and violoncello.

M. Eugene Ysaye, with Miss Phyllis Lett and Mr. Charlton Keith, gave, on February 4, a concert which formed one of the series of Phillips' Subscription Concerts. The playing of the great violinist almost reached perfection, while Miss Lett's selection of songs was admirable and worthily sung.

The Philharmonic Society's concert on February 7 comprised a very varied miscellaneous selection of music,

including, for the orchestra alone, Beethoven's 'Egmont' overture, the prelude to Wagner's 'Tristan and Isolde,' Debussy's 'L'après-midi d'un faune' and Sullivan's overture 'Di Ballo.' The choir distinguished itself very favourably in Mozart's 'Splendide te, Deus' and Mendelssohn's 'Hear my prayer.' The very admirable soloists were Madame Agnes Nicholls, Dr. Lierhammer and Mr. Boris Hambourg. The two last named appeared for the first time in Belfast, and their performances were greatly admired.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

Messrs. Harrison's third Popular Concert attracted a crowded audience to the Town Hall on January 20. As Mr. McCormack, the new Irish tenor, was unable to be present owing to indisposition, his place was taken at a moment's notice by Mr. Walter Hyde, an excellent substitute, who has since made his mark at the English performances of the 'Ring' at Covent Garden. The other vocalists were Madame Albani, Miss Marie Stuart, the new contralto, Mr. Dalton Baker and The Alexandra Ladies' Quartet. Miss Vera Margolies was the solo pianist and Mr. Victor Marmont accompanied. The death of Mr. Thomas Harrison on the previous day prevented Mr. Percy Harrison, his nephew, and director of the Harrison Concerts, from being present at the concert. Mr. Thomas Harrison, who was in his ninetieth year, was closely connected with the musical doings of Birmingham since he first became a local citizen in the year 1844.

The Birmingham Temperance Philharmonic Choral Society gave a popular concert in the Town Hall on January 27, under Mr. W. G. Proverbs' able conductorship. The choir only needs strengthening in the male-voice department to make it an evenly-balanced body of voices. Great advance was shown in the important matters of phrasing and light and shade, and a fine quality of tone especially marked the rendering of Cooke's 'Strike the lyre,' Pinsuti's 'Good-night, beloved' and the choral fantasia on Wallace's 'Maritana.' Miss Nellie Finch, Miss Grace Ivell and Mr. Sidney Stoddard, all local artists of exceptional artistic gifts, were the solo vocalists. A great success was achieved by the Spanish violinist Señor José Soler Gomez.

The Birmingham Choral and Orchestral Association, conducted by Mr. Joseph H. Adams, gave in the Town Hall on February 1 an interesting revival of Mr. J. F. Barnett's 'Paradise and the Peri,' originally produced at the Festival of 1870. The whole performance reflected great credit on the executive, the choir especially distinguishing themselves in the realization of a beautiful tone and dramatic delivery. The orchestral accompaniments were rendered with care and with due regard to the singers, while artistic help was given by the soloists, Madame Aston, Miss Anna Williams, Mr. Joseph Cheetham, a tenor new to Birmingham, and Mr. Thomas Howell.

At the Birmingham City Choral Society's second concert of the season, given in the Town Hall on January 30 under Mr. Thomas Beecham's conductorship, the principal work of the evening was Elgar's 'King Olaf.' The choir are entitled to much praise for the arduous work that fell to their share in having to contend against the strenuous playing of the orchestra. Miss Norah Newport sang, in the absence through indisposition of Madame Blanche Marchesi, the other principals being Mr. Anderson Nichol and Mr. Ernest Groom.

The Annual Welsh Concert given under the auspices of the Welsh Calvinistic Methodist Church took place in the Town Hall on February 5, in the presence of a large and enthusiastic audience. The choir—on this occasion augmented to seventy voices—gave, under Mr. William Morris's conductorship, a number of part-songs with excellent artistic results, especially in German's 'O peaceful night,' Emlyn Evans's 'Ye captive tribes' ('The Captivity') and James's 'Land of my fathers.' Miss Gwladys Roberts created an extraordinary impression with her luscious voice and fascinating style. Miss May John, the possessor of a light but pleasing soprano voice, Mr. David Ellis and Mr. David Evans completed an excellent cast of principals. Mr. Charles Collier contributed several solos on the harp and also led

his band of harps, and Mrs. W. G. Roberts was a reliable accompanist.

Herr Max Fiedler, the distinguished Hamburg *chef d'orchestre*, made his first appearance here with the Hallé Orchestra at the Town Hall on January 20, in connection with the newly-formed Birmingham Orchestral Concerts. He created a remarkable impression by his masterly performance of Brahms's C minor Symphony and Strauss's 'Tod und Verklärung.' The vocalist was Miss Tilly Koenen. Mr. Henry J. Wood and the Queen's Hall Orchestra provided an excellent programme at the concert on February 3, the chief features being Mozart's G minor Symphony, Strauss's 'Till Eulenspiegel' and Schumann's Pianoforte concerto, with Madame Marie Fromm as the soloist.

The fifth concert of the season promoted by the Birmingham Concerts Society was given in the Town Hall on February 4, under Mr. George Halford's conductorship. The best result centred in the fine performance of Schumann's E flat symphony (the 'Rhenish') and Saint-Saëns's 'Le rouet d'Omphale.' Herr Ferencz Hegedus—who introduced a beautiful Violin concerto by Tartini with fine cadenzas by Enmilio Pente—created a marked impression by his artistic playing.

Messrs. Mark, Jan and Boris Hambourg gave a matinée at the Prince of Wales Theatre on February 11, at which the only concerted piece was the *Andante* and *Scherzo* from Mendelssohn's D minor Trio, most exquisitely rendered. The audience was most enthusiastic, and nearly every item was encored!

The Birmingham Choral Union gave an excellent performance of the 'Messiah' in the Town Hall on February 15, under Mr. Thomas Facer's baton. Mr. C. W. Perkins presided at the organ, and the principals were Madame Laura Taylor, Miss May Seiber, Mr. Alban J. Cohen and Mr. William Evans.

The fourth and last Max Mossel Drawing Room Concert of the season was given at the Grand Hotel on February 13. The Max Mossel String Quartet gave excellent renderings of two String quartets—Schubert's in D minor and Dvorák's in F major (Op. 96). Mr. Leonard Borwick was the solo pianist, and Madame Minadieu the vocalist. Mr. G. H. Manton ably accompanied.

The Birmingham Victoria Male Choir gave its annual concert in the Town Hall on February 8 with great success. The choir never sang better. Special mention should be made of the effective rendering of Protheroe's 'Spartan heroes,' Janin's 'King of worlds,' Rooke's 'Eventide' and De Rille's 'The destruction of Gaza.' The solo vocalists were Madame Aston, Miss Grace Ivell and Mr. John Child. Mr. John Northwood conducted.

The Birmingham Festival Choral Society gave an interesting 'Mozart' concert in the Town Hall on February 20, under Dr. Sinclair's exhilarating conductorship. The great feature was the first performance here of Mozart's Grand Mass in C minor. The chorus sang finely throughout, and the vocalists were Miss Agnes Nicholls, Miss Carrie Siviter, Mr. Lloyd Chandos and Mr. Robert Radford. Mr. C. A. Perkins presided at the organ. The second part of the programme included Mozart's Motet No. 3, 'Glory, honour, praise and power.'

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

There was a large audience at the Victoria Rooms on January 25, when one of the Popular Concerts was held. Under the able direction of Mr. George Riseley the Society of Instrumentalists, with the aid of local professional musicians, interpreted several compositions: some well-known favourites, others being heard in the city for the first time. Special interest was felt in respect to Mozart's Violin concerto No. 7, which was introduced to the public a short time ago, Mr. Harold Bernard playing the solo instrument, the four cadenzas introduced having been written by him for the performance. The other unfamiliar work presented was the Viennese Dances by Beethoven. Of these, six were performed, the remaining five being reserved for the next concert. Other works were Mendelssohn's 'Calm Sea and Prosperous

Voyage' overture, two movements from Massenet's 'Scènes pittoresques,' the *Waltz* and *Pizzicati* from 'Sylvia' (Délibes), 'Sous le balcon,' for strings (R. Wüerst), and the overture to 'Marta.' These compositions were agreeably rendered, and were highly appreciated by the hearers. The vocalists were Miss Madeline Applegate and the Apollo Glee Singers (Messrs. Gay, Monks, Davey and Thomas), whose efforts were well received.

The Clifton Quintet at its concert on February 6 gave an excellent performance. The players were Messrs. Herbert Parsons (pianoforte), Maurice Alexander and Hubert Hunt (violins), Ernest Lane (viola), and Percy Lewis (violoncello). In March last, Debussy's String quartet in G minor was introduced, and obtained such a cordial reception that it was repeated on this occasion, and again gratified the audience. Messrs. Parsons and Lewis displayed their ability in Rachmaninov's Sonata in G minor (Op. 19) for pianoforte and violoncello, and Mr. Parsons contributed Chopin's Fantasia in F minor (Op. 49). The other work included in the scheme was Brahms's Pianoforte quartet in A (Op. 26).

On February 8 an immense audience assembled at Colston Hall for the third concert of the Bristol Choral Society. The choir and band numbered upwards of 500 performers, and Mr. George Riseley directed the performance of two works which were received with much enthusiasm—Max Bruch's 'Lay of the Bell' (soloists, Madame Esta d'Argo, Miss Frederica Richardson, Mr. Lloyd Chandos and Mr. Harry Dearth) and Parry's 'Pied Piper of Hamelin' (soloists, Messrs. Lloyd Chandos and Harry Dearth). Both cantatas were admirably performed, especially the second, in which the choir was highly successful in its interpretation of the picturesque production.

The second concert of the Bristol Symphony Orchestra was held at the Victoria Rooms on February 12. Formed during the past twelve months, the Society includes professional players of Bristol with some from Bath, the concerts being conducted by different musicians. On this occasion Mr. A. H. Peppin, music-master at Clifton College, was the conductor. There was a numerous attendance, and considerable enthusiasm prevailed in respect of some of the compositions performed. Beethoven's seventh Symphony, Wagner's Prelude to 'Die Meistersinger' and 'Ride of the Valkyries,' and Tchaikovsky's Valse from the opera 'Eugen Onegin' and 'Marche Slave' (Op. 31) formed the chief features of the programme. Miss Edith Evans, the vocalist of the evening, effectively rendered Schubert's 'Die Allmacht' and 'Senta's ballad' from the 'Flying Dutchman.'

Liberal patronage was accorded to the concert in aid of the Postmen's Benevolent Fund, held at the Victoria Rooms on February 14. Among those who took part were Miss Nellie Ellis, Miss Ethel Hook, Mr. Frank Webster and Mr. Dan Price (vocalists), and Miss Marjorie Evans (the child violinist), with Mr. W. C. Fowler (accompanist). The performance was of a gratifying character, and several extras had to be given through the persistent applause.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

At the Antient Concert Rooms, on January 23, the Dublin Philharmonic Society gave its first concert under the conductorship of Mr. Charles Marchant, organist of St. Patrick's Cathedral. The works performed included Coleridge-Taylor's 'Hiawatha,' Mendelssohn's 'Hear my prayer' (soloist, Miss Emilie Martyn) and Beethoven's 'Hallelujah' chorus ('Engedi'). In the absence of an orchestra the accompaniments were admirably played by Mr. Arthur Oulton. The choir, numbering upwards of 200 voices—formed partly from the recently disbanded Orpheus Choral Society—proved to be quite worthy of the occasion, and excellent work will be expected of them. Solos were sung by Miss Emilie Martyn, Mr. Dan Jones and Mr. Vine Sanderson.

On February 5 the Dublin Glee Singers, our oldest established Choral Society (conductor, Mr. Joseph Seymour), gave the first concert of their thirteenth season at the Antient Concert Rooms. An attractive programme of

unaccompanied glees, madrigals and part-songs was well sung by the choir. Mr. Clyde Twelvetrees (solo violoncello), Mr. John G. Carroll (vocalist) and members of the Society were the soloists. Dr. José and Madame Nolan O'Connell were the accompanists.

The North City Choral Society (conductor, Mr. George Harrison) gave a concert in the Rotunda Rooms on February 10, at which Schubert's 'Song of Miriam' (soloist, Miss Madeline Macken) and Mendelssohn's 13th Psalm (soloist, Miss Daisy Love) were the chief features. Miss Marie Dowse was the solo violinist, and Messrs. H. V. Love and J. V. Love played the organ and pianoforte accompaniments respectively.

Recitals have been given at the Royal Dublin Society by Mr. A. H. Fricker, organ (Bach's Toccata and Fugue in C, &c.), the Brodsky Quartet (Mendelssohn's String quartet in E flat, Op. 44, No. 3, Schumann's Quartet in A major, and, with Mr. Clyde Twelvetrees, Schubert's String quintet, Op. 153), Miss Annie Lord, pianoforte (Bach's Prelude and Fugue in C sharp, Brahms's 'Handel' Variations, Beethoven's Sonata in E flat, Op. 31, No. 3, &c.), and Mr. Herbert Walton, organ (Mozart's 'Clock' fantasia, Bach's Passacaglia, &c.).

The Sunday Orchestral Concerts, under Dr. Esposito's spirited conductorship, seem to be firmly established in popular favour. During the month Madame de Vere Sapio, Mr. Joseph O'Mara and Miss Agnes Nicholls have given their services as soloists, and attracted very large audiences.

The Dublin Orchestral Society gave the first concert of its tenth season on February 13. Her Excellency the Countess of Aberdeen with a large party was present. The band, under Dr. Esposito, played Nicolai's 'Merry Wives of Windsor' overture, Bach's Brandenburg Concerto No. 3, in G, for strings, Beethoven's seventh Symphony, and Tchaikovsky's 'Casse Noisette' suite.

M. Eugene Ysaye gave a violin recital on February 3, assisted by Mr. Charlton Keith, pianist, and Miss Bingham Hall, vocalist. On this his second visit to Dublin the distinguished violinist's magnificent playing was greatly appreciated. The programme included Handel's Sonata in G minor and Mozart's Concerto in G major.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

At the eleventh of Messrs. Paterson & Son's Subscription Concerts, on January 27, Mr. Moonie's Choir was engaged. The interesting programme comprised Act II. of 'Tannhäuser' and Scene 5, Act III., of 'Die Meistersinger,' being the first concert performances in Scotland of these excerpts from Wagner's operas. The singing of the choir was throughout a splendid exhibition of cultured choral art—the balance of parts, the flexibility and purity of tone, together with the alert responsiveness to the demands of the conductor (Mr. J. A. Moonie), being admirable. The principal soloists were Madame Ella Russell, Mr. Edward Davies, Mr. Lewys James and Mr. Arthur Winckworth. In the concerted music valuable help was rendered by Miss Amy Gallon (a member of the Choir), Mr. J. Davies, Mr. W. Harvey, Mr. E. Lucas and Mr. S. P. Malcolm.

The programme for the twelfth and last concert of the series, on February 3, was by plébiscite vote. The works selected for performance were Tchaikovsky's E minor Symphony, 'The Ride of the Valkyries' and the 'Tannhäuser' and 'Der Freischütz' overtures. Mr. Edouard de Reszke, the vocalist, roused the audience to enthusiasm by his renderings of the 'Catalogue' song from 'Don Giovanni,' Vulcan's song from Gounod's 'Phlémon et Baucis,' Schumann's 'The Two Grenadiers,' and the Serenade from Gounod's 'Faust.'

On January 28 the Edinburgh String Quartet gave fine performances of works by Mozart (in E flat), Brahms (in B flat, Op. 67) and Beethoven (in G, Op. 18, No. 2).

At the third Harrison Concert, on February 1, Madame Albani and Mr. John McCormack were the chief attractions. The other members of the party were Miss Marie Stuart, Mr. Dalton Baker, Miss Vera Margolies (pianist) and the Alexandra Ladies' Quartet. Mr. Victor Marmont accompanied.

The programme for the third of the University Historical Concerts, given on February 6, was entitled 'A Concert of Music for the Organ in combination with the orchestra, and orchestral instruments.' Handel, Mozart, Mendelssohn, Adolf Fischer, Liszt, Rheinberger, Albert Becker and Guilmant were the composers represented. The organist was Mr. Matthew Shirlaw; the band—selected from the Scottish Orchestra—was led by Mr. Henri Verbruggen, and Professor Niecks conducted.

For the second of his present series of Chamber Concerts, given on February 8, Mr. Ernst Denhof had the assistance of the Rosé String Quartet from Vienna, and, as vocalist, Mr. Gervase Elwes. The concerted numbers included Quartets by Haydn (in E flat, Op. 64, No. 6), Beethoven (in D, Op. 18, No. 8), and Brahms's Pianoforte quintet in F minor. Mr. Elwes sang songs by Brahms, Blow, Anthony Young and Maude V. White. The accompanist was Mr. Edgar Barratt.

The second concert of the Edinburgh Amateur Orchestral Society was given on February 10, Mr. T. H. Collinson conducting. The programme comprised the overtures to 'Prometheus' (Beethoven) and 'Stradella' (Flotow), Haydn's Symphony in E flat, 'Spring-time,' by Svendsbjörnsson, Mozart's Concerto in E flat for two pianofortes, and a pianoforte duet, 'Variations on a Theme of Haydn,' by Brahms. The pianists were Mrs. William Younger and Mr. R. F. M'Ewen. Mr. A. Betts Brown was the vocalist.

Notice of the Jubilee celebrations in connection with the Edinburgh Choral Union must be deferred till next month.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

At the thirteenth classical concert, on January 28, the Choral Union and Scottish Orchestra gave a fine performance of the second act of 'Tannhäuser' and a selection from the third act of 'Die Meistersinger.' The choral portion of the works was sung with excellent effect, and the eleven solo vocalists included such experienced artists as Madame Ella Russell and Messrs. Edward Davies, Lewys James and Arthur Winckworth.

A special interest was attached to this concert, inasmuch as Mr. Joseph Bradley made his last appearance as conductor of the Choral Union. Such an occasion cannot be allowed to pass without placing on record the admirable service Mr. Bradley has rendered to the cause of choral music in Glasgow during his twenty years' connection with the Choral Union. With that body he has achieved many triumphs, thereby raising the status of the Society almost to the level of some of the English festival choirs. Mr. Bradley has been the recipient of many tokens, tangible and otherwise, of the esteem in which he is held here. On January 22 a banquet in his honour was given by members and friends of the Choral Union, when a cheque for £200 was presented to him, and on January 29 the ladies of the choir entertained Mr. and Mrs. Bradley at a reception and dance, when they presented Mrs. Bradley with a handsome piece of jewellery. Some biographical notes on Mr. Bradley will be found on p. 164.

The last Classical Concert of the season took place on February 4, when a first performance here of Handel's Concerto Grosso in B minor and two movements of Mozart's Horn concerto in E flat (Mr. A. E. Brain, soloist) was given. The programme likewise included Tchaikovsky's Fourth symphony and the 'Meistersinger' overture. As solo vocalist, Mr. Edouard de Reszke proved a great attraction. The annual 'plébiscite' concert on February 8 brought the Choral and Orchestral Union's present season to a close. With the exception of Strauss's 'Ein Heldenleben'—which headed the poll, although it was not included in the programme!—the pieces chosen were almost identical with past plébiscite selections, viz., Beethoven's fifth Symphony and the Leonora No. 3 overture, the Ballet Air in G from 'Rosamunde,' Mendelssohn's music to 'A midsummer night's dream,' and the overture to 'Tannhäuser.'

On February 6 the Lansdowne United Free Church Musical Association, conducted by Mr. J. E. Hodgson, gave a highly successful rendering of Mendelssohn's 'Elijah.' Excellent work was done by the chorus and soloists, Mr. Joseph Lycett singing the music of the Prophet with

fine dramatic effect. A very efficient orchestra, led by Mr. R. Daeblitz, with Mr. C. C. Dawson at the organ, supplied the accompaniments.

Mr. Maclean Borthwick, a local baritone vocalist with high artistic aims, gave his third recital on February 10. A somewhat unique programme included no fewer than twenty-two songs, all by British composers; of these Granville Bantock's six 'Jester' songs and Dora Bright's settings of six songs from Kipling's 'Jungle Book' were brought to a first hearing in Glasgow. Another novelty on the programme was Parry's 'Partita' in D minor for violin and pianoforte, capably played by Miss Bessie Spence and Mr. A. M. Henderson, the latter giving also three movements from D'Albert's Pianoforte suite in D minor. On February 12 the Athenæum Choral Society, under Mr. Alfred Heap, gave a praiseworthy performance of Elgar's 'The Banner of St. George,' in addition to some carefully-chosen madrigals and glees.

The students of Notre Dame Training College—an institution possessing an unbroken record of excellent choral achievements—gave three public concerts on February 19, 20 and 21. In addition to some vocal solos and instrumental selections, the programme included Wilfred Bendall's 'The Lady of Shalott,' von Holst's songs from 'The Princess,' part-songs by Elgar and Miss Macirone, and Somervell's song-cycle 'Wind flowers,' all of which were charmingly rendered. Von Holst's songs merit a special word of praise as they were sung with beautiful blending and great delicacy and finish.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

An interesting concert was given on February 5 by the Liverpool Symphony Orchestra, at which Herr M. Moszkowski conducted his Second Suite in G minor (Op. 47), the suite 'From foreign parts,' originally written for pianoforte duet, and the Pianoforte concerto in E (Op. 59), in which the solo part was finely played by Miss Dora Bright. The excellent playing of our local Symphony Orchestra deserves commendation, as does Miss May Currie, the vocalist of the evening.

At the eighth Philharmonic concert on January 28, Mr. Godowsky gave a poetical reading of Beethoven's Pianoforte concerto in G, to which he contributed a cadenza. His brilliantly-played second solo was Chopin's Andante spianato and Polonaise in E flat (Op. 22), orchestrated by Naver Scharwenka. Mr. Hamish MacCunn's orchestral ballad 'The ship of the fiend' was performed for the first time at these concerts. Dr. Cowen also conducted Mendelssohn's 'Italian' Symphony. The vocalist was Mr. John McCormack, and the choir had the rare compliment of an encore for their singing of Dr. Wood's part-song 'How sweet the moonlight sleeps.' The ninth concert, on February 11, was devoted to Schumann's 'Paradise and the Peri' and Act 2 of 'Tannhäuser,' two works which together required no fewer than ten principal and sub-principal vocalists, including Miss Gleeson-White, Miss Lillie Wormald, Madame Lakin, Mr. Samuel Masters, Mr. F. Braun, Mr. Frederic Austin, Mr. H. Earle and Mr. W. Wheatley, together with Messrs. H. Evans and A. Weber, two local singers who did well.

The death of Mr. Carl Courvoisier is recorded with regret. Well known as a violinist and teacher, he was born at Basle in 1846, studied under David, E. F. Richter, Kiel, and Joachim. Before settling in Liverpool he had had considerable experience as conductor of theatre-orchestras on the continent. The Schiever Quartet, in which Mr. Courvoisier played the viola, has suffered a heavy loss in the death of this amiable and accomplished musician.

On February 8, the Liscard Orchestral Society, which, under Mr. Philip Smart's direction, is doing good work, gave an interesting performance of Handel's Organ concerto in G minor, in which the solo part was skilfully played by the Rev. J. Nankivell. So rarely are organ concertos heard with orchestral accompaniment that it is hoped the Society will repeat the experiment. The orchestra of sixty performers (led by Mr. T. Rimmer) performed Rubinstein's 'Feramors' ballet-music and Wagner's 'Rienzi' overture. Miss Ethel Meggitt was an acceptable vocalist.

At the 143rd concert of the Società Armonica on January 22 the principal orchestral pieces were Bach's Overture in C, Dvorák's 'Heldenlied' and Tchaikovsky's 'Casse-Noisette' Suite. Beethoven's Pianoforte concerto in C minor was well played by Miss Lillian Risque, and a young soprano, Miss Edina Thraves, made a distinctly favourable impression by her singing.

Mr. Albert F. Workman, who is re-establishing high-class subscription concerts in Bootle, gave a preliminary concert on January 27, at which Mrs. Henry J. Wood, Mr. Willy Lehmann (violincello) and Mr. Arthur Cooke (pianoforte) assisted.

At the fourth Ladies' Concert of the Orchestral Society on February 15, Sibelius's 'Varsang' or 'Spring song' (Op. 16) was performed, and Brahms's Violin concerto, solo by Mr. Alfred Ross. Mr. Granville Bantock conducted. Special interest centred in the performance of Tchaikovsky's fourth Symphony, conducted by Mr. Landon Ronald. The vocalist, Miss Grainger Kerr, sang with much acceptance J. S. Bach's Cantata for contralto 'Sound your knell, blest hour of parting,' a quaint and characteristic Bach air with a suggestive bell obbligato. Miss Kerr also sang three musicianly songs, with orchestral accompaniment, by Mr. F. C. Nicholls, a local composer.

The fourth and final concert of an interesting series of Chamber Concerts in the Birkenhead Town Hall was given under Mr. Lawrence Atkinson's direction on February 18, when Madame Sobrino sang and Mr. Joska Szigeti played Max Bruch's Violin concerto in G minor.

MUSIC IN LUTON.

(FROM A CORRESPONDENT.)

Few towns in the home counties are more often ignored in the musical world, yet, paradoxically, are better provided with good musical societies, than Luton. The borough that provides straw hats for half the world possesses an old-established Choral Society, an Orchestral Society, and at least two other musical societies that annually perform works which are often beyond the capacity of the average choral society. Special attention is merited, however, by the concert given by the Luton Choral Society on February 5. Invoking the aid of Mr. Henry J. Wood and a considerable portion of the Queen's Hall Orchestra, the Society presented to an audience of 1,600 people the most remarkable programme of music that has ever been heard in the local Plait Hall. In the unusual circumstances, orchestral numbers predominated. The only choral works were Dr. A. Herbert Brewer's ballad 'Sir Patrick Spens,' conducted by the composer, and Sir Hubert Parry's ode 'Blest pair of Sirens,' conducted by Dr. Fred Gostelow. So excellent was the choir that Dr. Brewer, who was loudly cheered, stated that he had not previously heard a better rendering of his ballad.

The orchestral performances were equally brilliant. Every item of a long programme was splendidly interpreted and greeted with enthusiasm. Perhaps never before has Mr. Wood enjoyed so moving a reception in the provinces. Mr. Fred Gostelow, who, through eight years' of strenuous work as honorary conductor, has raised the Society to its present prosperity and perfection, also enjoyed a remarkable demonstration during the evening. He performed the solo part in Saint-Saëns's Pianoforte concerto in G minor with all due brilliancy, and was enthusiastically recalled. Vocal solos were contributed by Mrs. Henry J. Wood and Mr. Montague Borwell. The instrumental selections included Sibelius's symphonic poem 'Finlandia,' two of Brahms's 'Hungarian' Dances, Bach's Aria on the G string, and Schubert's ballet music from 'Rosamunde.'

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

It somewhat detracted from the whole-heartedness of spirit that characterized the Hallé Jubilee Concert on January 30, that Dr. Richter was compulsorily absent, he being engaged in conducting the 'Ring' performances in London. His place, however, was again effectively filled by

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Mr. Franz Beidler. As on the same date in 1858, the 'Der Freischütz' overture opened the concert, and the 'Jubilee' overture, both by Weber, closed it. The audience rose when the National Anthem *finale* of the overture was reached; and, when the opportunity came, crowned their loyalty with their enthusiasm. A bust of Sir Charles Hallé was placed conspicuously at the front of the platform. The symphony was Schubert's 'Unfinished.' Miss Irene Scharrer made a powerful impression in her playing of the Saint-Saëns Pianoforte concerto in G minor, of three Chopin Studies, and of a Scherzo by D'Albert, the last named as an encore. Mr. Herbert Brown was the vocalist. Prior to the concert a social gathering of the members of the Orchestra was held, to which were welcomed three of the members of the original orchestra—Mr. Jacoby (violin), Mr. Ambrose Lee (violin), and Mr. Edward de Jong (flute).

Tchaikovsky's 'Pathetic' symphony came to its fourteenth performance at the concert of February 6; the other orchestral pieces being the Prelude and Liebestod from 'Tristan and Isolde,' and Liszt's symphonic poem, 'Tasso.' Master Ernst Lengyel, the solo pianist, started us all with his display of musical appreciation as well as of technical skill in his performance of the Saint-Saëns Concerto in E flat, Bach's Chromatic Fantasia and Fugue in G. and, for an encore, Beethoven's Rondo (Op. 129).

Dr. Richter resumed the conductorship at the concert of February 13, and secured a delightfully inspiring rendering of the Beethoven Symphony in A. The anniversary of Wagner's death was commemorated by the performance of his 'Faust' overture: and with the singing by Mr. Plunket Greene of the Hans Sachs air, 'Was duftet doch der Flieder.' Mr. Willy Hess played Joachim's Violin concerto in D minor and the familiar *Adagio* of Spohr's No. 9 Concerto, Op. 55.

In the absence of Dr. Richter and Mr. Franz Beidler, Mr. Granville Bantock conducted at the concert of February 17. The programme included the 'Beatrice and Benedict' overture of Berlioz, the orchestral arrangement of Debussy's Suite in G, and Dvorák's Symphony 'From the New World.' Madame Dora Bright played Mr. Moszkowski's Pianoforte concerto in E (Op. 59), the composer conducting, and Miss Nora Meredith was the vocalist.

At the concert of February 20, Mr. Granville Bantock's 'Omar Khayyam' (Part I.) was performed, the composer himself conducting. The principals were Madame Ada Crossley, Mr. John Coates and Mr. Hubert Brown. The performance was probably the best to which Mr. Bantock has listened. The crowded audience gave a sympathetic welcome to the composer, and recalled him again and again at the close of the performance.

At the afternoon recital of the Gentlemen's Concerts on February 5, Mr. Robert B. Gregory—a native of Manchester, who has studied on the Continent—exhibited much technical skill as a pianist in playing, Bach's Chromatic Fantasia and Fugue, two of Schumann's 'Kreisleriana,' Chopin's Andante Spianato and Grand Polonaise in E flat (Op. 22), and—for the first time in this country, so it was announced—four Charakteristische Stücke by Heinrich Wottawa. The Blackpool Glee and Madrigal Society upheld its fine reputation in the rendering of choruses and part-songs under the conductorship of Mr. Herbert Whittaker.

The programme of the Brodsky Quartet concert on February 4 consisted of Schumann's Quartet in A (Op. 41, No. 3), Mozart's Pianoforte quartet in G minor, and Schubert's String quintet in C (Op. 163). Mr. R. J. Forbes was at the pianoforte in the Mozart quartet and Mr. Leo Smith was second violoncello player in the quintet. At Mr. Brand Lane's concerts of February 1 and 15, the following artists appeared: Miss Mabel Manson, Miss Phyllis Lett, Madame Mary Conly, Miss Carmen Hill, Mr. Thorpe Bates and Mr. Plunket Greene (vocalists), Miss Evelyn Suart (pianoforte), and Mr. Mischa Elman (violin). In playing the Wilhelmj arrangement of Schubert's 'Ave Maria,' Mr. Elman, no doubt intentionally, as well as gracefully, honoured the memory of the distinguished violinist who has recently passed away. Mr. Arthur Catterall achieved honour in his own country at the Promenade Concert of January 25, when he played the first movement of Goldmark's Violin concerto (Op. 28), Ernst's 'Airs Hongrois,' and one of Fiorillo's Studies. Miss Annie Worsley was the vocalist. The orchestral selections included Bizet's overture

to Sardou's 'Patrie,' the same composer's 'L'Arlésienne' suite, two movements from Goldmark's 'Rustic wedding' symphony, Mendelssohn's 'Ruy Blas' overture, and Elgar's 'Pomp and circumstance' march (No. 1, in D). At the concert on February 8, Sterndale Bennett's 'Naiads' overture was worthily played, in addition to Massenet's suite, 'Scènes pittoresques,' Glinka's Slav fantasia, 'Komarin-skaya' (dance song), and the overture to 'Le domino noir.' A so-called 'Discourse' between flute, oboe and clarinet by Val Hamm proved a popular feature; but Gabriel Pierné's Concertstück for harp and orchestra—the harp extremely well played by Mr. Charles Collier, of the Hallé Orchestra—is made of more sterling stuff. The principal feature of the programme of the Vocal Society's concert on February 5, was Mendelssohn's 'First Walpurgis night,' with the director, Dr. Henry Watson, at the pianoforte.

The second of four French concerts was given on February 11. M. Henry Février, the modern composer introduced, is a versatile writer. An opera of his, 'Roi Aveugle,' was produced at the Opéra Comique in 1903. At this concert the following compositions of M. Février were performed: A Pianoforte trio—by Messrs. Battala (pianoforte), Villers (violin) and Bazelaire (violoncello), the *Andante* from a Sonata for pianoforte and violin, two short pieces for violoncello, and a Nocturne and a Valse caprice for pianoforte solo. All these works showed nervous warmth of feeling as well as musically skill; but it is as a song composer that M. Février seems specially to excel. Some of these, nine in number, that were sung by Madame Mantelin (soprano) and Mr. Baehrens (baritone) were strikingly effective from an emotional point of view.

Mr. Egon Petri, Professor at the Royal Manchester College of Music, gave on January 27 the first of four recitals of Beethoven's Sonatas. At the second, on February 10, as at the previous performance, the large Whitworth Hall of the Victoria University was crowded. M. Petri's magnificent technical display excited great interest. In another direction Mr. Edward Isaacs set himself a not less trying task in his pianoforte recital on January 29, when, in addition to three cleverly-written pieces of his own composition, a Staccato-Caprice, a Réverie, and a Scherzo-Fantaisie—he played Liszt's Sonata in B minor and Rubinstein's Theme and Variations (Op. 88).

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

First performances in Newcastle of Brahms's Second symphony, Debussy's 'L'après-midi d'un Faune' and Sibelius's suite 'Finlandia' were given by the Queen's Hall Orchestra on February 4, under the direction of Mr. Henry J. Wood. Unfortunately a condemnation of the exit arrangements on the occasion of the granting of the Town Hall license created a scare, which had an adverse effect upon the sale of tickets, and added another difficulty to the many which seem to prevent the establishment of a series of orchestral concerts here. As the Town Hall cannot be guaranteed for next season, and as there is no other available building, many musical arrangements must be held in suspense. Such a state of affairs is lamentable.

On the following evening the concluding concert of the Classical Concert Society was devoted to a superb pianoforte and violoncello recital by Miss Johanne Stockmann and Professor Hugo Becker, who played sonatas by Beethoven and Brahms.

At the third Harrison Concert, on February 7, the vocalists were Madame Albani, Miss Marie Stuart, Mr. Dalton Baker, and Mr. J. McCormack, Miss Vera Margolies being the solo pianist. Three effective and pleasing 'Meditations,' composed by Mr. Alfred Wall for violin and pianoforte, were performed by the composer and Herr Oppenheim at the concert of the Newcastle Musical Society on February 12; Brahms's Pianoforte quartet and a Haydn String quartet were also performed, and Canon Hughes was an acceptable vocalist.

Dr. John Warriner has been elected a Member of the Faculty of Music in the University of London.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The performance of Coleridge-Taylor's 'Hiawatha' by the Nottingham Sacred Harmonic Society on February 6 proved a great success. The delightful orchestral effects received ample justice, and the choral numbers were admirably sung. Mr. Allen Gill ably conducted a work which was most enthusiastically received—no small share of the happy result being due to his able guidance. The soloists were Miss Ethel Lister, Mr. Maxwell and Mr. Dan Price; and Mr. Lyell Taylor was an able leader of the band.

The Retford Choral Society, under the baton of Mr. H. C. Andrews, gave a performance of Mendelssohn's 'Hymn of Praise' and Elgar's 'Banner of St. George' on February 6. The orchestra and chorus, which numbered 160 performers, gave a good account of themselves. The soloists were Madame Lucie Gillespie, Miss Dorothy Jenkinson and Mr. S. Hemsall, all of whom ably assisted in obtaining a careful and satisfactory rendering of the two works.

The Riddings and District (Derbyshire) Choral Society gave a successful and effective performance of Handel's 'Judas Maccabeus' on February 19. The soloists, who rendered valuable assistance, were Miss Olive Clare, Miss Gertrude Pegg, Mr. H. Beaumont and Mr. Harry Horner. The band, ably led by Mr. W. Whitehead, and chorus, numbered over one hundred performers. Mr. C. Cotton conducted in an efficient manner, Miss Alton was the pianist, and Mr. Munks presided at the organ.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The second series of municipal competitions organized by the Sheffield Sunday School Union was held in the Montgomery Hall during the week commencing February 3. In the choral competitions a remarkable advance was noticeable in the quality of the singing as compared with the efforts of a year ago. The contest for senior choirs, which brought forward some admirable choral singing, finally resulted in the victory of the Tabernacle Choir (conductor, Mr. W. H. Dawn), who sang Coward's 'Lord, Thou art good,' and Rogers's 'The river floweth strong.' The classes for ladies'-voice choirs, male-voice choirs, and mixed quartets also produced some artistic and refined choral effects, and the junior choirs proved that excellent work is being carried on in the free churches of the city. The sight-singing tests were severe. That for choirs was an anthem with numerous modulations and a short fugue, the whole unaccompanied, specially written by Mr. C. Jessop. The winners were the John Street Church Choir, under Mr. N. Bingham. Mr. J. A. Rodgers was the adjudicator.

The Chesterfield and District Musical Union is a progressive, enterprising choral body, numerically powerful, and full of zeal. Mr. J. F. Staton, the conductor, has done such excellent work with his material as to justify the performance of so important a work as Elgar's 'King Olaf' on February 19. The members revelled in the music, which they sang with whole-hearted enthusiasm. The soloists were Miss Eva Rich, Mr. W. Burrows and Mr. R. Charlesworth.

A performance of 'The Creation' at Owlerton Church, conducted by Mr. J. W. Marriot, and two ballad concerts in the Albert Hall, organized respectively by Mr. Percy Harrison and Messrs. Wilson, Peck & Co., must be included in a record of the month's musical doings.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

The concert of the Philharmonic and Subscription series on January 29 had a programme selected by the vote of the subscribers from a list of works compiled by Dr. Richter, who conducted a fine performance of Tchaikovsky's fourth Symphony, the 'Don Juan' fantasia of Richard Strauss, the 'Lohengrin' prelude and 'Rosamunde' overture. Mr. Tivadar Nachez played the solo part in Mendelssohn's Violin

concerto, and the Philharmonic chorus, under Mr. Fricker, sang Bach's motet 'The Spirit also helpeth us' and the difficult part-song of Cornelius 'Grim death,' in fine style. The Municipal Orchestra on February 1 was heard in some delightful music of the old school—Mozart's 'Don Giovanni' and 'Figaro' overtures, and a Haydn symphony, one of the Paris period, in G. These were chosen as illustrations of the period with which the local branches of the 'Home Music Study Union' was then engaged, and this concert inaugurated a new plan which has been adopted in order to make the music given at the series more thoroughly appreciated. This is to be done by prefacing each concert with a lecture, given on the previous evening, and dealing with the principal works to be heard—their structure, orchestration, and so forth. These lectures are in connection with the Municipal School of Music, the appointment of whose staff has occasioned such heartburnings among local musicians, and they are to be given by prominent professional musicians of the town. Of especial interest was a novelty introduced at this concert, an orchestral tone-picture, composed by Mr. J. Weston Nicholl, entitled 'In English seas.' There can be no doubt of the expressiveness of the music, whose surging, swaying themes and sonorous orchestration are most suggestive. Contrast is wanting to make it musically effective, but in general character it answers its description very closely indeed. A most promising young singer was introduced at this concert in Miss Blanche Tomlinson, who, though her resources can hardly be fully developed, has a fine soprano voice, very even in quality, and she uses it very artistically. At the next Municipal Concert, on February 15, Beethoven's seventh Symphony was the centre piece of the programme, one of Stanford's 'Irish' Rhapsodies, the 'Midsummer Night's Dream' and 'Meistersinger' overtures, and Tchaikovsky's 'Battle of Poltava,' being its other more important features.

The Rasch Quartet gave a concert on February 5, when Beethoven's splendid Pianoforte trio in B flat (Op. 97) was given, together with Brahms's first String quartet and movements from Quartets by Tchaikovsky and Glazounow. It is a matter for congratulation that Leeds can now boast of such capable string quartets as this and the Bohemian Quartet, which, on February 19, gave Quartets by Mozart (K. No. 590), and César Cui (Op. 68), and repeated the very interesting and beautiful quartet by Mr. Arthur Grimshaw, a Leeds musician, which was produced at these concerts three years ago. Another chamber concert of more than common interest was that given by a Leeds pianist, Miss Eisele, on February 8, when, with the help of that fine artist, the violoncellist Mr. Hugo Becker, she played sonatas by Brahms and Richard Strauss, while Mr. Becker's exceptional powers were shown in two movements of a Haydn sonata, the *Adagio* of Schumann's Violoncello concerto, and a display piece by Popper. On February 12 the Leeds Choral Union gave a concert of unaccompanied choral music, including Bach's fine motet 'Sing ye to the Lord' and Samuel Wesley's massive 'In exitu Israel.' Dr. Coward and Mr. Farrer Briggs conducted, and Mrs. Henry J. Wood, accompanied by her husband, was the solo vocalist.

A Harrison Concert on January 27, at which Madame Albani appeared, and the new tenor, Mr. J. McCormack, made his first appearance at Leeds, and one of Messrs. Haddock's Musical Evenings on February 18, when Miss de Benici was the pianist, sum up the Leeds concerts for the month. A series of performances of Sullivan's 'Iolanthe' by a local amateur society, under the direction of Mr. Percy Richardson, which began on February 18, deserves, however, to receive brief chronicle.

BRADFORD.

On January 25 the Bradford Permanent Orchestra, under Mr. Allen Gill, gave Mr. J. Weston Nicholl's symphonic poem 'Alastor,' which they had introduced among the native works played at the recent Conference of the Incorporated Society of Musicians. Like the sea-pictures referred to above, 'Alastor' is music which suggests a mood, in this case tragic and impassioned and well sustained. Two movements from Raff's 'Lenore' symphony, which is becoming rather worse for wear, were included in this concert, which was ably conducted by Mr. Allen Gill. The Subscription Concert on February 14

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was, save for the 'Wanderer's storm song' of Richard Strauss, exclusively of Wagner's music. With the help of Madame Ella Russell and Mr. John Coates as soloists, the Hallé Orchestra and the chorus of the Bradford Festival Choral Society, Dr. Cowen conducted excellent performances of sundry Wagner pieces, of which the 'Grail' scene from 'Parsifal' and extracts from 'The Flying Dutchman' and 'Tristan' were the most conspicuous. On January 24 Miss Ada Sharp and Miss E. A. Atkinson gave a very interesting recital of violin and pianoforte music, including Sonatas by Beethoven (Op. 30, No. 3) and Brahms (Op. 108), and the whole of Schumann's 'Kreisleriana.' A similar concert was given by Mr. S. Midgley, with the co-operation of Mr. Catterall, the young Manchester violinist, on February 19.

OTHER TOWNS.

The Leeds Symphony Society—a body of musicians, many, if not most, of whom are engaged at the local theatres—gave a concert at Harrogate on January 29 under Mr. Julian Clifford's conductorship, the programme including some of the most popular orchestral pieces, of which Beethoven's fifth Symphony was the chief. The keenness of the players was admirable. Some slight roughness, inevitable under the circumstances, will no doubt disappear, or be greatly reduced, as they familiarise themselves with music of a more subtle type than that to which they are accustomed. On February 1 the Huddersfield Philharmonic Orchestra, an amateur organization, gave a programme selected by plébiscite and including the 'William Tell' and 'Merry Wives of Windsor' overtures, and the 'Faust' ballet music, which went well under Mr. A. Pearson's conductorship. At the Subscription Concert on February 4 Mr. Mark Hambourg appeared, and played some Chopin pieces with his usual exuberant virtuosity, and little Vivien Chartres played violin solos with wonderful freedom of style and beauty of tone.

On January 23 Miss Gertrude Hobday gave a chamber concert in Wakefield, at which, with the help of Miss M. Clark and Mr. Hubert Withers, she gave a refined interpretation of Brahms's Trio in B, the early work as revised in his later period. On January 30 the last of the excellent Wakefield Chamber Concerts took place, Miss Kathleen Chabot's pianoforte playing being the chief feature of the programme.

The Hull Symphony Orchestra is continuing its interesting afternoon concerts, and that on February 20 was of special importance in that it included the first performance in this country of a tone-picture by Schjelderup, 'Sunrise over Himalaya,' an episode in a drama which is very suggestively treated. The whole programme on this occasion was new to Hull, and included Bizet's 'Roma' suite, a movement from Schumann's 'Rhenish' symphony, and Handel's fourth Organ concerto, which was played by Mr. J. A. Meale on the fine instrument which the Hull firm of Foster & Andrews recently built in the Queen's Hall. Mr. Wallerstein conducted.

Foreign Notes.

ANTWERP.

Jan Blockx, the Flemish composer of several successful operas, including 'La Princesse d'Auvergne' and 'La fiancée de la mer,' has just produced a new work at the National Theatre here. It is entitled 'Baldie,' and appears to have been cordially received.

BERLIN.

A little more than ten years ago Humperdinck wrote incidental music to the play 'Königskinder.' He now intends to write an opera, the libretto of which will be based on that play. He will therefore embody in it much, if not all, of the incidental music above mentioned. Great anxiety is felt for Dr. Hermann Kretschmar, who is suffering from a severe attack of inflammation of the lungs. Felix Weingartner, owing to pressure of work at Vienna, was represented at two of the Symphony concerts by the conductors Robert Laug, from Hagen (Westphalia), and Leo Blech.

HAMBURG.

After many delays, which in the operatic world are not unusual, Siegfried Wagner's new opera 'Sternengebot' was produced at the municipal theatre on January 21. The impersonators of the principal parts were Madame Fleischer-Edel and MM. Birrenkoven and Dawson, and the performance under the direction of Capellmeister Gustav Brecker appears to have been excellent. The libretto, as usual, is written by the composer.

HEIDELBERG.

The Academical Vocal Society, which is now rehearsing Beethoven's 'Missa Solemnis,' under the direction of Dr. Philipp Wolfrum, has decided to devote an evening during the summer term to the compositions of Max Bruch.

MEXICO.

Ricardo Castro, director of the National Conservatory, who recently died after a short illness, was born at Durango in 1866. He studied in Europe, where he formerly gave many concerts. He returned to Mexico, and was only appointed director in December, 1906.

ROME.

Richard Strauss recently conducted, with marked success, one of the concerts of the Academia Santa Cecilia. The programme included the 'Tristan-Vorspiel,' and the 'Don Juan' and 'Tod und Verklärung' symphonic poems. The municipal authorities have voted an annual sum of £2,000 to the institution, for the organization of popular concerts to be given in the Corea amphitheatre, which will seat 5,000 persons. An Italian newspaper says that, through this undertaking, 'Rome will contribute largely towards the progress of music in Italy.'—In Gabriele d'Annunzio's new drama 'La Nave,' produced at the Argentine Theatre in January, music plays an important part. Songs and dances are introduced, at the express desire of the poet, in order to accentuate the symbolism of the piece. The music, which is said to be very interesting, is from the pen of a young composer, Giovanni Zagari, a native of Parma.

WIESBADEN.

Towards the end of January the musical section of the General Society of German Lady Teachers gave a 'Langhans evening' in honour of the composer and pianist, Frau Louise Langhans-Japha, now in her eighty-second year. The programme included songs, trios for female voices, a 'Romanze' for violin, and pianoforte solos. The venerable lady was persuaded to play two of her pianoforte pieces, and the energy she displayed was quite remarkable. Frau Japha received her first lessons at Hamburg, her native city, but in 1853 she studied pianoforte playing and composition at Düsseldorf under Clara and Robert Schumann.

The Bath Orpheus Glee Society gave its annual concert at the Assembly Rooms on February 17. The occasion was made memorable by the visit of Mr. Gervase Elwes, who most kindly came to take the solo part in Dr. Herbert Brewer's 'In springtime,' produced at last year's Leeds festival. The choir sang with great vivacity, and the work made a most favourable impression. The choir was no less successful in Elgar's well-known part-songs from the Greek Anthology, especially in 'Yea, cast me from heights' and 'After many a dusty mile.' Dr. Brewer's 'Love's philosophy' and Sullivan's 'The long day closes' were also given. Madame Amy Simpson was the lady vocalist, and the conductor, Mr. H. J. Davis, was warmly congratulated on the success of an enjoyable concert.

Mr. John Brinsmead died at his residence, Albert Road, Regents Park, on February 17, at the age of ninety-three. In recording, with regret, the death of this patriarchal manufacturer of pianofortes, it should be stated that he only survived his wife by six weeks. The seventieth wedding-day of this much respected pair was referred to in our issue of July last.

The Jubilee Number of the *Bookseller* makes its appearance in an attractive cover, one that reflects the attractive letterpress of its pages. Messrs. J. Whitaker & Sons, Ltd., of 'Whitaker's Almanack' fame, are to be warmly congratulated upon the Jubilee of their important and valuable periodical publication.

The Central London Choral and Orchestral Society performed Leoni's cantata 'The gate of life' at St. Andrew's Hall, Newman Street, on January 23. Both choir and orchestra acquitted themselves satisfactorily. The solo vocalists were Miss Ethel Lewin, Mr. Frank Telbutt and Mr. Harry Dearth. Mr. David J. Thomas conducted.

Mr. Denis O'Sullivan died recently at Columbus, Ohio, after an operation for appendicitis. This excellent operatic baritone had no equal in interpreting Irish music, and the news of his death, at the early age of forty, has been received with genuine regret.

Mr. F. Gilbert Webb discoursed on 'The vagueness of musical nomenclature' before the Musical Association on February 18. A summary of the paper will appear in our April issue.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either collated from local papers or furnished by correspondents.

ABERGAVENNY.—The Choral Society gave its annual concert on February 6 in the Town Hall. A selection from Handel's 'Samson' was performed with a miscellaneous second part, which included Suppé's Overture 'Morning, noon and night in Vienna,' Scènes Espagnoles 'Sevillana,' (Elgar) and the part-songs 'In this hour of softened splendour' (Pinsuti) and 'Summer-time' (W. Griffith). The solo vocalists were Miss May Eaves, Mr. Frank Mullings and Rev. R. Spurrell. Mr. W. R. Carr conducted.

BRINGDON.—The annual concert of the Musical Union took place in the Corn Exchange on February 6, when 'Hiawatha's Wedding-feast' and the 'Death of Minnehaha' were performed successfully under the spirited conductorship of Mr. H. W. Wildon. There was a small orchestra and the solo vocalists were Miss Euneta Truscott, Mr. Philip Ritte and Mr. Ernest Burgess.

BOGNOR.—The Musical Society gave a concert in the Assembly Rooms on January 29, when Stanford's 'Revenge' formed the main feature of attraction in a programme which included Weber's 'Der Freischütz' Overture and the Suite (Op. 49) by Saint-Saëns. The choir sang with good expression, and were well supported by the orchestra under the conductorship of Mr. F. J. W. Crowe. The solo vocalists were Miss Norah Newport and Mr. Thomas Gibbs.

BRAINTREE.—The Baintree and Bocking Institute Choral Society, which has been in existence for upwards of thirty years, gave a public performance of 'The death of Minnehaha' and 'St. John's Eve' on February 13, under the conductorship of Mr. James Newman, organist of St. Michael's Parish Church, Baintree. The solo vocalists were Miss Florence Holderness, Miss Edith Nutter, Mr. Walter Heal and Mr. Arthur Walenn. The orchestra consisted of twenty-eight performers, with Mr. George Wilby as leader, and Miss Bacon, an excellent harpist.

BRIGHTON.—Mendelssohn's 'Elijah' was performed by the Sacred Harmonic Society on February 6 at the Dome. The choir and orchestra responded zealously to the inspiring conducting of Mr. Robert Taylor, under whose direction the Society has worked for so many years. A very able quartet of principal singers was found in Miss Margaret Adela, Madame Amy Dewhurst, Mr. James Davis and Mr. Charles Knowles.

CHISWICK.—The Chiswick and Gunnersbury Philharmonic Society gave its first concert at the Town Hall on January 27. The Society has been formed as the result of a desire for concerts of high-class music in the locality. Mr. David M. Davis was invited to organize a society, and some 150 vocalists and instrumentalists have now become members. Sterndale Bennett's 'May Queen' formed the first part of the programme and received an excellent interpretation, the choir and orchestra both giving evidence of careful training, which was exemplified in their attention to attack and expression. Madame Ellen Verrinder, Miss Maplesden-Young, Mr. Ben Calvert and Mr. Humphrey Bishop were the solo vocalists.

The orchestra also played Weber's 'Oberon' and Mozart's 'Zauberflöte' Overtures, a movement from Mendelssohn's 'Italian' Symphony, German's 'Henry VIII.' dances, and co-operated with the choir in 'Hail, bright abode,' from 'Tannhäuser.' Mr. H. S. MacDermott led the orchestra, and Mr. David M. Davis was the conductor.

CHRISTCHURCH (N.Z.).—The fifth subscription concert of the Musical Union was held in His Majesty's Theatre on December 18. The chief features of interest in a varied programme were Schubert's 'Unfinished' Symphony and Brahms's 'Song of Destiny.' The choir was also heard in Elgar's part-song 'O happy eyes' and Cowen's 'Rowing homeward,' and the orchestra played Mendelssohn's 'Cornelius March' and No. 1 of the 'Henry VIII.' Dances by Edward German. The soloists were Mrs. E. W. Pidgeon and Mr. R. F. Foster (vocalists), Mr. L. Bonnington (violin) and Mr. G. Bonnington (oboe). Dr. J. C. Bradshaw conducted as usual. The programme was repeated on December 19.

DEAL.—The first concert this season of the Deal and Walmer Musical Society took place on January 30 at the Theatre Royal, when Mendelssohn's 95th Psalm ('Come, let us sing') and Bridge's 'Flag of England' were performed. The choir also sang German's part-song 'O peaceful night' with excellent expression, and the orchestra was heard in Haydn's Military Symphony in G. The solo vocalists were Miss Winifred Marwood and Mr. Henry Turnpenney. Miss Hylda Bruce Payne played some violin solos effectively, and Mr. J. Sterndale Grundy, to whom much credit is due for the general success of the performance, conducted.

ENNISCORTHY.—Two successful concerts were given in the Athenaeum on February 5 and 6, under the direction of Dr. W. H. Grattan Flood. The principal attraction was Madame Fanny Bauer, the Irish-Australian soprano, who created a most favourable impression by her vocalism. Miss Orpen, a pupil of Señor Arbos, contributed some charming violin solos.

HENDON.—Mendelssohn's 'St. Paul' was performed by the newly-formed Choral Society on January 27 in the Bell Lane Council Schools. The choir and orchestra, numbering 120, gave promise of good work as a result of conscientious training by Mr. Rimmer, who conducted, and the solo parts were undertaken by Miss Dorothy Cook-Smith, Miss Muriel Ashe, Mr. James Garner and Mr. Arthur Weber.

HINCKLEY.—The Hinckley and District Choral Society gave its first concert on January 30, when Elgar's 'Coronation Ode' formed the first part of the programme. The second part included Mendelssohn's 'Hear my prayer' and a selection from the 'Creation.' The soloists were Miss Marie Fairs, Miss F. S. Harrison, Mr. C. W. Fredericks and Mr. W. R. Batey. The conductor was Mr. Paul Rochard.

HYTHE.—The Choral Society gave its second concert on January 29. The programme included Locke's 'Macbeth' music, C. H. Lloyd's 'Song of Balder' and W. H. Speer's 'Jackdaws of Rheims.' Miss Dorothy Baxter was the soprano soloist, and Dr. Archer J. Froggatt conducted.

ILFORD.—At the Congregational Church on January 26 Mendelssohn's 'Hymn of Praise' was performed in the presence of a congregation which completely filled the church. The church choir was supported by a capable orchestra, ably led by Mr. James Easton. The soloists were Miss F. Rattray, Miss Clara Ainsworth, Miss Winifred Aytton and Mr. Willett V. Dalton. Mr. L. C. F. Robson presided at the organ, and Mr. Walter J. Walls conducted.

LIMPSFIELD.—The Limpsfield and Oxted Choral Society gave a concert on February 12, when Stanford's 'The Revenge' was successfully performed by a choir of seventy voices. The Celtic Quartet contributed Glazounov's 'Novelletten' and Mendelssohn's Quartet No. 1, in E flat (first two movements). The tone and ensemble of this Quartet was particularly good. Mr. Gilbert Ledger conducted.

LOUTH (LINCOLN).—The members of the Louth Choral Society gave their only concert of the present season on February 13 at the Town Hall, Louth, when Handel's 'Judas Maccabæus' was performed. The choir gave a satisfactory and creditable account of the choruses, whilst

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the orchestra, led by Mr. J. E. Hilton, did able service. The solo vocalists were Miss Mary Lund, Miss Ethel Stephenson, Mr. Wilfrid Hudson and Mr. R. R. Morris. Mr. Owen M. Price conducted.

MACLESTFIELD.—A successful performance of Parry's cantata 'The Pied Piper' was given by the Philharmonic Society, in the Drill Hall, on February 19. The second part included the overture 'Fra diavolo' by the orchestra, and German's part-song, 'The Chase,' by the choir. The solo vocalists engaged were: Miss Carrey Kershaw, Mr. Samuel Masters and Mr. Charles Tree. Dr. J. W. Jackson conducted.

OLD HILL (STAFFS).—The Musical Society gave its annual concert on February 13 in the Trinity Schools, when the programme included 'Hiawatha's Wedding-feast' and the 'Death of Minnehaha,' Max Bruch's 'Ave Maria' and Beethoven's Pastoral Symphony. These works were well performed, the choir singing with intelligence, reflecting credit on their trainer, Mr. A. H. Bassano, and the orchestra giving capable support in the cantatas and an admirable rendering of the Symphony. Miss Ethel Lister, Mr. Frank Mullings and Mr. Sidney Stoddard were the solo vocalists, and Mr. George Halford conducted.

PENTRE.—The Moriah Choral Society, under the conductorship of Mr. O. T. Jones, performed Haydn's 'Creation' at the Workmen's Hall on January 30 and February 1. The choir showed a marked improvement on its performances of last year, and gave an excellent rendering of the choruses. The solo vocalists were Miss E. Sheppard, Mr. R. Jones and Mr. Walter Scott. The accompaniments were played with care and finish by Mr. Percie G. Smith's orchestra, and Mr. J. T. Jones rendered valuable assistance at the pianoforte.

POOLBROOK (Malvern).—Miss Marion Barlow's Choral Society gave a concert at the Foley Institute on February 18, when the first part of the programme consisted of Macfarren's 'May Day,' with orchestral accompaniment. The solo-part was sung by Miss Mabel Cox.

PORTH.—Leoni's 'Gate of Life' was performed on February 6 and 8 by the Bethlehem Choir under the conductorship of Mr. W. Howell, the soloists being Madame S. M. Lewis-Davies and Messrs. Harry Lewis and W. Trevor Lewis. The orchestral accompaniments were very effectively rendered by Mr. Percie G. Smith's orchestra, and Messrs. R. Howell and D. Evans presided at the pianoforte and organ respectively. The choir of 100 voices showed that great intelligence had been brought to bear in training, and the performance reflected credit on all concerned.

READING.—The eighth concert of the Reading Free Church Choral Society took place in the large Town Hall on February 19, when Elgar's 'Caractacus' was performed for the first time here. Miss Gleeson-White, Mr. Gwilym Richards, Mr. Albert Garcia and Mr. Greeves Johnson formed an efficient quartet of vocalists, and a band and chorus, numbering about two hundred, gave an effective rendering of the work under the direction of the conductor, Mr. A. W. Moss, with Mr. F. G. Goodenough at the organ.

REDBOURN.—The Choral Society gave its first concert on January 29, when Anderton's 'Wreck of the Hesperus' was the principal feature of the programme. The choir of forty voices was supported by a small but capable orchestra, and did excellent work under the conductorship of Mr. S. Skillman, the solo vocalists being Miss Maud Wright and Mr. J. M. Macarthy.

RHYMEY.—The Gwent Choral Society, conducted by Mr. Daniel Owen, gave two performances of Sullivan's 'Light of the World' on February 10 and 11 at the Victoria Hall. The choir of 180 voices sang with much expression, and the solo vocalists were Madame Davidson, Miss Winifred Lewis, Mr. J. E. Jones and Mr. Ivor Foster.

ROMFORD.—The Musical Society gave a performance of Sullivan's 'Golden Legend' in the Corn Exchange on February 6, under the conductorship of Mr. John Challis. The choir sang throughout with spirit, giving evidence of careful training, and there was an excellent orchestra. The solo vocalists were Miss Mabel Manson, Madame Annie McBride, Mr. George Brierley and Mr. R. E. Miles.

ROSS.—A successful concert was given by the Choral Society on February 4, in the Corn Exchange. Dr. C. H. Lloyd's 'Hero and Leander' was performed, followed by a miscellaneous second part, which included a part-song composed by Mr. H. M. Goodacre, the hon. conductor of the Society. Unfortunately Mr. Goodacre was taken ill just prior to the concert, his place being filled by Mr. Woodward, organist of the parish church, Ledbury.

SANDBACH.—The Philharmonic Society gave a concert on February 4, when the first part consisted of Haydn's 'Spring' ('Seasons') and Sterndale Bennett's 'May Queen.' In both these works the choir displayed the results of careful training by the conductor, Mr. H. J. Lea, and the orchestra rendered efficient aid. The solo vocalists were Miss Lillie Wormald, Mr. Webster Millar and Mr. Hamilton Harris. The second part included Schubert's 'Rosamunde' overture and Edward German's Three dances from 'Tom Jones.'

SCUNTHORPE.—The Choral Society gave its annual concert at the Public Hall on February 11, when Cowen's 'St. John's Eve' was the principal feature. In this both choir and orchestra rendered excellent service, and the solo vocalists were Madame Marguerite Gell, Miss Jennie Ellis, Mr. Henry Beaumont and Mr. Herbert Brown. Mr. F. C. Nicholson conducted.

STRATFORD-ON-AVON.—The new Choral Society gave its first concert on February 12 in the Shakespeare Memorial Theatre. The choir, numbering 110 voices, under the conductorship of Mr. G. W. Webb, gave a very creditable interpretation of Stanford's 'The Revenge,' and Morley's 'It was a lover and his lass.' Miss Clara Smith and Mr. Dan Harrison were the solo vocalists, and Dr. Ernest Carter played Hillweck's Gavotte for violoncello. The orchestra (led by Mr. H. A. Heden) played Tchaikovsky's 'Elégie' and Sir Hubert Parry's Suite for strings, which were much appreciated.

WELLINGTON (N.Z.).—The Musical Union gave 'Israel in Egypt' for its Christmas concert, the choral singing being especially distinguished for its vigour and accuracy. The oratorio had been given only twice previously in Wellington, at intervals of several years, each time under the direction of the present conductor, Mr. Robert Parker. The solo vocalists were Mrs. F. P. Wilson, Mrs. Mitchell, and Messrs. E. J. Hill, E. J. Parkes and Harold Widdop. Mr. Lawrence Watkins presided efficiently at the organ, and Herr Max Hoppe led the orchestra.

Answers to Correspondents.

SUB-BASS.—Considering the source of Handel's so-called 'Largo,' it hardly seems likely that any self-respecting musician would arrange it as an anthem. In its original form it is a little air from Handel's opera 'Serse' or 'Nerxes'), and sung by some youth or maiden under a favourite plane tree. The singer invokes protection for her beloved tree, and asks if ever leaves were dearer or shade sweeter. The words of the air are:

Ombra mai fu
Di vegetabile,
Cara ed amabile
Soave piii.

The original key of the song is F, but G is the key of the arrangement for solo violin, harp, organ, and orchestra by Joseph Hellmesberger, by whom it was designated 'Largo.' An early, if not the first, performance of the piece in this form was at the Crystal Palace Saturday concert of March 17, 1877. 'Serse' was one of Handel's latest operas. He began it the day after Christmas Day, 1737 (in that year a Sunday!), and it was produced on April 15, 1738.

L. R. A. M.—Your 'argument that a person who is truly musical would not care to listen to pianola playing' is entitled to respect; but at the same time it is no proof that a pianolaist is not truly musical because he (or she) is 'a mechanic.' There are plenty of mechanics who are very musical, and there are not a few musical people who are very mechanical.

G. L. M.—The following practically come within your enquiry for 'works for church purposes (arranged or original) for organ, strings, quartet of brass, and drums': 'Adoramus Te,' by Hugh Blair, arranged for small orchestra, strings, brass and organ; and 'In Te, Domine, speravi' (Op. 24), by J. W. C. Hathaway, for strings, brass, drums and organ.

A. G. M.—The title and address of the Berlin Conservatoire is Akademische Hochschule für Musik, Fasanenstrasse 1, Berlin-Charlottenburg. We cannot differentiate between the Conservatoires of Berlin, Dresden and Leipzig. Each has its merits, and more or less specialises in the course of instruction given.

J. P. H.—In order successfully to prepare for the examination of the Licentiate of the Royal Academy of Music (Teacher of Singing), it would be most desirable for you to take some lessons of a good teacher. The books you have are excellent, but they should be supplemented by oral instruction.

LENTO.—Christian Sinding was born at Königsberg, Norway, on January 11, 1856; Sergei Vassilievitch Rachmaninoff at Novgorod, Russia, on April 2, 1873 (new style); and Wilhelm Backhaus at Leipzig, March 26, 1884. The last-named can scarcely be considered an Englishman, at least by birth.

S. P.—Whatever may be the merits of your setting of 'Abide with me,' there would seem to be little chance of its displacing the popular setting of Dr. W. H. Monk's 'Eventide.' The change of tonality in your tune is foreign to the calm serenity of Lyte's beautiful lyric.

E. W.—The following speeds are suggested for the works you name: Schumann's 'Album for the Young,' No. 7, dotted crotchet = 116, and No. 15, dotted crotchet = 56; Bach's Two-part Invention, No. 8 in F, crotchet = 144; Sterndale Bennett's Rondino in E, crotchet = 100.

ARCARE.—We are afraid that the accentuation of your hymn-tune does not suit the tranquillity of the words: the crotchets in complete bar 5 are anything but restful compared with the long notes in the following three bars.

CLEMENT.—Your hymn-tune is not displeasing, though it is not an ideal setting of 'Lord, I would own Thy tender care,' regarded from the point of view of a children's hymn. The last line is not quite original, we fear.

P. H. T.—Music for the concertina is published by Messrs. Wheatstone & Co., 15, West Street, Charing Cross Road. So far as we know it is not possible to obtain any degrees in music through the playing of that instrument.

L. M. G.—Sir John Stainer's 'Music of the Bible' is out of print. It might be obtained (second-hand) from Mr. W. Reeves, 83, Charing Cross Road, or Mr. M. Middleton, Dr. Johnson Passage, Bull Street, Birmingham.

P. E.—We have never heard of a sightless member of a cathedral choir, though the possessor of a really good voice might not find his blindness an obstacle to the discharge of his duties.

W. J. R. D.—Portraits of the musicians you mention have appeared in THE MUSICAL TIMES as follows: Sir Walter Parratt, July, 1902; Dr. H. C. Perrin, June, 1906; and Dr. Davan Wetton, June, 1902.

J. H.—Your eight lines on 'The old, old Hall' are on a subject that has often provided material for doleful ballads of the dear deceased daughter description. Why not rhyme upon some more joyful theme?

G. T. M.—'With verger clad' is probably a creation of your friend's fancy. 'With verdure clad' is doubtless meant.

QUAVER.—The March from Raff's 'Leonore' Symphony has not been arranged for the organ.

'AN AMATEUR BANDSMAN' is thanked for the information that Messrs. Wright & Rounds, Erskine Street, Liverpool, publish a book, dealing with everything regarding bands, entitled 'The Amateur Band Teacher's Guide,' price 2s. This may be useful in reply to the enquiry of 'M. J. K.' in last month's issue of THE MUSICAL TIMES, p. 119.

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MUSIC:

Part-Song: 'There's nae luck about the house.'
Arranged by Charles Macpherson 173

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GOD SO LOVED THE WORLD - - - - -	<i>Also hat Gott die Welt geliebt.</i>
*GOD'S TIME IS THE BEST - - - - -	<i>Gottes Zeit ist die allerbeste Zeit.</i>
HOW BRIGHTLY SHINES - - - - -	<i>Wie schön leuchtet.</i>
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TIMES.

It has been revised and, of course, re-scored, but the fact that it bears the Opus No. 1A may indicate that in general plan it is to be considered as really belonging to the composer's childhood. It is very easy to see a great many of the little devices by which the man has improved the boy's work; effective harp passages and points of imitation speak to every hearer of 1907 rather than of 1869, but the freshness of the main ideas, the vivacity of contrast in the last movement between the fairies and the giants, and the pretty thought embodied in the section called "Fairy Pipers," breathe of a boyish imagination. . . . The clever "Sun Dance" seems to have walked straight out of Tchaikovsky, and the "Giants" straight out of the "Rheingold"; the resemblance in the former case is no doubt due to the orchestration of the adult composer, but the latter must be another instance of independent invention by two composers.

STANDARD.

The suite begins with a short overture, and consists of six pieces. The remarkable point about them is that the melodic invention is wonderfully fresh and individual. They are, of course, slight, but in more than one place there is evidence of the skilled musician. Whatever additional effects have been secured by the matured hand and brain of the composer—whose skill in orchestration and colour is one of his chief qualities—the tunes themselves are full of charm and individuality. They show undoubtedly the promise that has been so amply fulfilled by the composer, but they also stand out as among the most fluent and spontaneous melodies that he has ever written.

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The suite is entitled "The Wand of Youth," and is one of the most charming and graceful efforts imaginable. Dr. Elgar has apparently used only the thematic material of the suite in its early form: its present development and orchestral treatment are that of a master hand. The Elgar of 1869 and the Elgar of to-day harmonise well together. With the adoption of a sane simplicity in the subject-matter, and the same concentration of harmonic power upon such unassuming themes, a perfect style would be provided for the setting to music of a purely child's story like that of "Peter Pan." . . . The "Sun Dance" and the "Slumber Scene" are particularly distinctive; the one by its rhythmic quaintness, the other by its peculiar appropriateness and the beauty of its orchestration.

DAILY NEWS.

The music of the suite is singularly original, with the exception of an avowed "Old Style" minuet and the Mendelssohnian scherzo manner of the "Sun Dance." The most taking of the six sections is the movement entitled "Fairy Pipers," which has a second subject of haunting beauty. A "Slumber Scene" also foreshadows the Elgar of the "Dorabella" variation in the "Enigma" set. The little suite represents a side of the composer which is not to be detected in his very latest compositions. It rather suggests that he should have long since written a light opera. "The Wand of Youth" may be warmly commended to the attention of conductors of amateur orchestras.

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Leaving the orchestration—which is the result of the composer's matured powers—out of the question, these pleasing and graceful pieces show a melodic invention truly wonderful for a boy of twelve. . . . The "Serenade" and the "Slumber Scene" must be picked out as specially charming and wholly characteristic of the musician who wrote the delicate "Dorabella" variation. These two numbers foreshadow in a remarkable way the gift for pure melody shown in the popular violin piece, "Salut d'Amour," which was one of the first compositions to bring Elgar into prominence.

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It is a much more consistent work than one would have expected in the circumstances: some of the movements are full of grace and charm, and all are beautifully scored. The Overture is delightfully fresh and vigorous, and there is piquancy and originality in the "Sun Dance," especially in the orchestration of the latter part; while the final movement, "Giants and Fairies," has a great deal of fancy and fine swing. . . . The suite, as a whole, will be a welcome addition to the repertoire.

SUNDAY TIMES.

The work has both the exhilaration and the gravity of childhood, and the numbers make a charming sequence. Those one remembers most affectionately are the "Minuet," which shows the young Elgar already under the influence of Bach; the "Sun Dance," which might be the germ of one of the "Enigma" Variations, Nos. 3 or 4, so typical in their delicate remoteness of the later musician, and "Fairies and Giants" in its fine fantastic pomposity.

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The seven short movements are very characteristic of the composer, especially in the fanciful orchestration, which is as happily done as anything of the kind from his pen.

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It is interesting to notice how early the characteristic Elgarian idiom seems to have manifested itself, some of the phrases and melodies of the suite being remarkably similar to those which we have long since become familiar with in the composer's later works—and also how little of it is in any marked degree suggestive of other composers or in any way derivative. Elgar was apparently himself from the beginning.

GLOBE.

The "Serenade," the "Sun Dance," "Fairy Pipers," and the "Slumber Scene" are full of dainty fancies charmingly expressed, and the suite ought to become popular.

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The pleasing melodies, the freshness and ingenuity of the treatment, and the many happy thoughts in the scoring will commend it to music-lovers. . . . The breezy and melodious overture, the original, impetuous "Sun Dance," the charming "Serenade," and the fanciful and vigorous finale ("Giants and Fairies") are quite worthy of their author, and show that a great composer can make light music valuable. The suite was received very enthusiastically.

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Miserere mei, Deus.

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Then shall they all kneel upon their knees, and the Priest and Clerks kneeling (in the place where they are accustomed to say the Litany) shall say this Psalm:

1. HAVE mer-cy up-on me, O God, af-ter Thy great good-ness:

ac-cord-ing to the mul-ti-tude of Thy mercies, do a-way mine of-fen-ces.

2. Wash me thoroughly from my wick-ed-ness: and cleanse me from my sin.

3. For I ac-know-ledge my faults: and my sin is ev-er be-fore me.

4. A-gainst Thee on-ly have I sin-ned, and done this e-vil in Thy sight:

that Thou might-est be jus-ti-fi-ed in Thy say-ing,

and clear when Thou art judg-ed.

ORGAN ACCOMPANIMENT.



The harmony may be varied at the discretion of the Organist.

MISERERE MEI, DEUS.

5. Be - hold, I was sha - pen in wick - ed - ness : and in sin

hath my mo - ther con - ceiv - ed me.

6. But lo, Thou re - quir - est truth in the in - ward parts :

and shalt make me to un - der - stand wis - dom se - cret - ly.

7. Thou shalt purge me with hys - sop, and I shall be clean :

Thou shalt wash me, and I shall be whi - ter than snow,

8. Thou shalt make me hear of joy and glad - ness :

that the bones which Thou hast bro - ken may re - joice,

9. Turn Thy face from my sins : and put out all my mis - deeds.

10. Make me a clean heart, O God : and re - new a right spi - rit with - in me.

ORGAN ACCOMPANIMENT.



The harmony may be varied at the discretion of the Organist.

MISERERE MEI, DEUS.

sin 11. Cast me not a - way from Thy pre - sence : and take not Thy
Ho - ly Spi - rit from me.

parts : 12. O give me the com - fort of Thy help a - gain :
ly. and stab - lish me with Thy free Spi - rit.

clean : 13. Then shall I teach Thy ways un - to the wick - ed :
snow, and sin - ners shall be con - vert - ed un - to Thee.

ness : 14. De - liv - er me from blood-guilt-i-ness, O God, Thou that art the God of
joice, my health : and my tongue shall sing of Thy right-ousness.

deeds 15. Thou shalt o - pen my lips, O Lord : and my mouth shall shew Thy praise.

a me 16. For Thou de - sir - est no sac - ri - fice, else would I give it Thee :
but Thou de - light - est not in burnt . . of - fer - ings.

MISERERE MEI, DEUS.



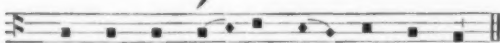
17. The sa - cri - fice of God is a trou - bled spi - rit :



a bro - ken and con - trite heart, O God, shalt Thou not des - pise.



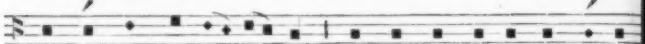
18. O be fa - vour - a - ble and gra - cious un - to . . Si - on :



build Thou the walls of Je - ru - sa - lem.



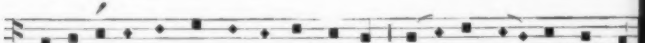
19. Then shalt Thou be pleas - ed with the sac - ri - fice of right - eous - ness, with the



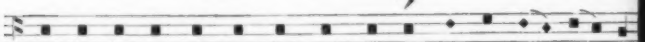
burnt off - rings and ob - la - tions : then shall they of - fer young bul - locks



up - on Thine al - tar.



Glo - ry be to the Fa - ther, and to the Son : and to the Ho - ly Ghost

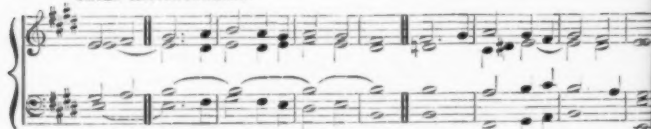


As it was in the be - gin - ning, is now, and ev - er shall be :



world with - out . . end. A - men.

ORGAN ACCOMPANIMENT.



The harmony may be varied at the discretion of the Organist.

, 1908.

it :

ise.

on :

the

locks

ghost

be :



665. Let th
 628. Let th
 694. Let T
 628. Let u
 96. Lift u
 607. Lift u
 18.
 609.
 647.
 643. Lift u
 608. Light
 695. Light
 693. Like a
 799.
 630. Lo, G
 683. Look
 611. Look
 659. Look
 639. Look
 643. Look,
 glo
 601. Lord
 665. Lord,
 691. Lord,
 622. Lord,
 654. Lord,
 651. Lord o
 666. Lord o
 659. Lord o
 611. Lord o
 604. Lord o
 618. Lord,
 603. Lord,
 634. Lord,
 630. Lord,
 674. Lord, v
 667. Lord, v
 635. Lo, sun
 694. Lo! th
 635. Love d
 650. Magni
 690. Make a
 608. Make r
 631.
 699. Make r
 636. Man g
 694. Man th
 622. Me ye
 627. Mercy
 611. Mine ey
 618. Misere
 600.
 669.
 611.
 618.
 664.
 665. Morn's
 612. My bel
 628. My God
 617. My God
 688. My God
 10.
 633. My hea
 604. My hea
 660. My hea
 199. My hop
 406. Mymou
 190. My sou
 611. My sou
 685. My sou
 686.
 295. My sou
 629. Nearer,
 210. Not unt
 658. Not unt
 692. Now is
 612. Now is

Come, with high and holy gladness

COMPOSED BY

HUGH BLAIR.

SIXTEEN VOLUMES NOW READY, BOUND IN CLOTH, PRICE 7s. EACH

- | | | |
|---|---|--|
| 65. Let the righteous ... R. F. Lloyd 3d. | 718. Now know I that the M. B. Foster 4d. | 479. O praise our God, ye people Boyce 4d. |
| 66. Let the words of my A. D. Culley 3d. | 695. Now late on the Coleridge-Taylor 3d. | 782. O praise our God, ye people Bühler 3d. |
| 67. Let Thy merciful ears W. B. Bell 3d. | 703. Now sinks the sun H. W. Parker 4d. | 14. O praise the Lord ... J. Barnby 3d. |
| 68. Let us now praise (Male) Thorne 3d. | 685. Now when Jesus Joseph Holbrooke 3d. | 178. O praise the Lord ... Sir John Goss 6d. |
| 69. Lift up thine eyes ... Sir John Goss 6d. | 509. O all ye people ... H. Purcell 3d. | 683. O praise the Lord ... Handel 3d. |
| 70. Lift up your heads ... O. Gibbons 3d. | 833. O all ye that pass by ... H. Purcell 3d. | 71. O praise the Lord ... Ouseley 3d. |
| 18. Ditto ... J. L. Hopkins 18d. | 306. O be joyful in the Lord G. Martin 6d. | 232. O praise the Lord T. M. Pattison 3d. |
| 69. Ditto S. Coleridge-Taylor 3d. | 891. O clap your hands ... O. Gibbons 3d. | 358. O praise the Lord W. G. Wood 3d. |
| 47. Ditto ... William Turner 3d. | 133. O clap your hands ... Dr. Greene 4d. | 266. O praise the Lord ... Zingarelli 6d. |
| 43. Lift up your hearts ... J. Barnby 4d. | 686. O clap your hands ... J. L. Hopkins 3d. | 824. O pray for the peace W. Child 3d. |
| 68. Lighten our darkness G. R. Vicars 3d. | 82. O clap your hands ... J. Stainer 6d. | 166. O pray for the peace E. H. Thorne 4d. |
| 69. Light of the world ... E. Elgar 3d. | 80. O clap your hands ... E. H. Thorne 6d. | 837. O rest in the Lord; and, He that shall endure to the end, He that |
| 69. Like as the hart Thomas Adams 3d. | 217. O clap your hands ... T. T. Trimmell 3d. | Mendelssohn 2d. |
| 69. Ditto ... H. Clarke 3d. | 877. O come, all ye faithful G. J. Tredaway 2d. | 492. O Saving Victim W. A. C. Cruickshank 3d. |
| 69. Lo, God, our God ... B. Haynes 3d. | 656. O come and behold Longhurst 4d. | 51. Ditto (No. 2) Gounod 4d. |
| 69. Look down, Holy Dove Selby 3d. | 202. O come before ... G. C. Martin 6d. | 436. Ditto ... Rossini 3d. |
| 69. Look on the fields C. Macpherson 3d. | 241. O come hither ... W. Jackson 3d. | 508. O Saviour of the (Male) Roberts 2d. |
| 69. Look upon mine adversity Blow 3d. | 875. O come hither and hearken Crotch 3d. | 551. O sing unto the Lord Cruickshank 4d. |
| 69. Look upon the rainbow T. Adams 3d. | 509. O come, let us sing M. B. Foster 3d. | 142. O sing unto the Lord H. Purcell 6d. |
| 43. Look, ye saints, the sight is glorious ... M. H. Foster 3d. | 12. O come near to the Cross Gounod 8d. | 8. O taste and see ... Sir John Goss 3d. |
| 69. Lord God of Abraham A. H. Brewer 6d. | 11. O day of penitence ... Gounod 6d. | 863. O taste and see ... A. H. Mann 3d. |
| 69. Lord, how are they ... H. Clarke 6d. | 730. O death, where is thy A. Hollins 4d. | 87. O that I knew where I Bennett 3d. |
| 69. Lord, I have loved ... F. Iliffe 3d. | 832. O everlasting light John E. West 3d. | 772. O that men would J. B. McEwen 3d. |
| 69. Lord, I have loved G. W. Torrance 3d. | 16. O give thanks ... Sir G. Elvey 3d. | 896. Ditto W. Wolstenholme 3d. |
| 69. Lord, let me know mine end Goss 3d. | 42. O give thanks ... Sir John Goss 3d. | 806. O Thou the Central Orb Gibbons 3d. |
| 69. Lord of all power (Male) J. Barnby 3d. | 599. O give thanks ... E. V. Hall 3d. | 863. Our conversation is in heaven W. B. Gilbert 2d. |
| 69. Lord of life ... A. C. Mackenzie 3d. | 596. O give thanks ... H. J. King 3d. | 663. O Voice of the Beloved H. J. King 3d. |
| 69. Lord of our life ... I. T. Field 3d. | 144. O give thanks ... H. Purcell 6d. | 123. O where shall wisdom Dr. Boyce 6d. |
| 69. Lord of the Harvest J. Barnby 3d. | 17. O give thanks ... William Rea 3d. | 435. O worship the King ... E. V. Hall 4d. |
| 69. Lord of the rich and golden F. Tozer 3d. | 520. O give thanks ... B. Steane 3d. | 135. O worship the Lord ... Dr. Hayea 6d. |
| 69. Lord, Thou art God ... J. Stainer 8d. | 816. O give thanks E. A. Sydenham 3d. | 234. Oye that loveth the Lord Docker 4d. |
| 69. Lord, Thou art good H. Coward 3d. | 66. O give thanks ... S. S. Wesley 4d. | 158. Ditto Sir G. Elvey 4d. |
| 69. Lord, Thou hast ... A. Whiting 3d. | 35. O God, have mercy ... J. B. Calkin 4d. | 325. Ditto J. Naylor 3d. |
| 69. Lord, we leave Thy ... Brahms 3d. | 698. O God, my soul ... F. R. Greenish 3d. | 196. Ditto H. W. Wareing 3d. |
| 69. Lord, what love have I Dr. Steggall 6d. | 775. O God of my righteousness Greene 4d. | 698. Our Blessed Redeemer E. V. Hall 3d. |
| 69. Lord, who shall dwell Dr. Roberts 4d. | 106. O God, the King of Glory H. Smart 4d. | 362. Our Faith, which art J. Barnby 2d. |
| 69. Lo, summer comes again J. Stainer 6d. | 111. O God, Thou art my God H. Purcell 3d. | 303. Our God is Lord ... E. Mundella 3d. |
| 69. Lo! the winter B. Farebrother 3d. | 595. Ditto ... B. Luard-Selby 4d. | 241. Out of the deep ... J. B. Calkin 3d. |
| 69. Love divine, all love E. V. Hall 3d. | 679. O God, Thou art my God F. Tozer 4d. | 638. Out of the deep H. W. Davies 4d. |
| 69. Magnify His Name ... G. C. Martin 4d. | 34. O God, Thou art worthy A. Sullivan 4d. | 240. Out of the deep F. E. Gladstone 3d. |
| 69. Make a joyful noise A. C. Mackenzie 3d. | 188. O God, Thou hast ... H. Purcell 4d. | 692. Out of the deep G. C. Martin 6d. |
| 69. Make me a clean heart J. Barnby 3d. | 418. O God, Who hast ... A. S. Baker 2d. | 176. Out of the deep ... Dr. Naylor 4d. |
| 69. Ditto ... A. W. Batson 3d. | 30. Ditto ... A. W. Batson 3d. | 81. Plead Thou my cause ... Mozart 6d. |
| 69. Make me, O Lord God J. Brahms 3d. | 507. Ditto ... J. V. Roberts 2d. | 55. Ponder my words ... Henry Gadsby 3d. |
| 69. Man goeth forth ... A. Carnall 3d. | 880. O heart subdued with J. Brahms 3d. | 300. Ponder my words (Male) Sawyer 2d. |
| 69. Man that is born S. S. Wesley 2d. | 47. O how amiable ... J. Barnby 3d. | 745. Praised be the Lord C. H. Lloyd 3d. |
| 69. Me ye have bereaved C. Morales 3d. | 752. O how amiable ... E. Fanning 3d. | 159. Praise God in His holiness B. Tours 3d. |
| 69. Mercy and truth are met J. Stainer 3d. | 347. O how amiable ... Oliver King 4d. | 521. Praise, my soul ... E. V. Hall 3d. |
| 69. Mine eyes look unto Thee H. Baker 3d. | 233. O how plentiful T. M. Pattison 3d. | 641. Praise, O praise our God B. L. Selby 3d. |
| 69. Miserere mei, Deus J. Barnby 3d. | 48. O Jerusalem, look about E. Naylor 4d. | 712. Praise our God ... E. V. Hall 4d. |
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| 69. Ditto G. P. Da Palestrina 4d. | 536. O joyful Light ... B. Tours 4d. | 125. Praise the Lord ... J. Clark 3d. |
| 69. Ditto ... J. Stainer 3d. | 543. O Lamb of God ... J. Barnby 3d. | 561. Praise the Lord ... J. M. Crament 4d. |
| 69. Morn's roseate hues Chadwick 3d. | 870. O Lord, from Whom all good things do come John E. West 2d. | 137. Praise the Lord ... Dr. Hayea 4d. |
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| 69. My God, my God ... Mendelssohn 6d. | 306. O Lord of hosts ... Kate Boundy 3d. | 21. Ditto ... Sir John Goss 6d. |
| 69. My heart is fixed W. Cruickshank 4d. | 25. O Lord, our Governor H. Gadsby 3d. | 208. Ditto ... Mozart 4d. |
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| 69. My heart was glad ... A. Carnall 3d. | 395. O Lord, Thou art my God Lloyd 6d. | 439. Ditto ... T. P. Royle 3d. |
| 69. My hope is in the J. Stainer 6d. | 845. O Lord, Thou art my God C. Lee Williams 4d. | 296. Praise the Lord, O Jerusalem Bliss 4d. |
| 69. My mouth shall speak John E. West 4d. | 690. O Lord, Thy Word J. F. Bridge 6d. | 316. Praise the Lord, O Jerusalem Hall 4d. |
| 69. My soul is weary ... Dr. Beckwith 4d. | 588. O lovely peace ... Handel 4d. | 510. Ditto ... Purcell 4d. |
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| 69. My soul truly waiteth Attwood 3d. | 3. O love the Lord Sir A. Sullivan 2d. | 827. Praise to God, immortal praise John E. West 3d. |
| 69. Ditto ... B. Steane 2d. | 556. Open to me the gates ... F. Adlam 4d. | 416. Prepare ye the way J. M. Crament 4d. |
| 69. My soul, wait thou still (Male) F. J. Read 4d. | 380. O perfect love ... J. Barnby 6d. | 45. Prepare ye the way ... Dr. Garrett 3d. |
| 69. Nearer, my God, to Thee T. Adams 3d. | 124. O praise God ... Dr. Clarke 6d. | 151. Prepare ye the way ... M. Wise 3d. |
| 69. Not unto us, O Lord John E. West 4d. | 355. O praise God Theodore Distin 3d. | 846. Put me not to rebuke, O Lord W. Croft 4d. |
| 69. Now is Christ risen T. Adams 3d. | 429. O praise God ... G. C. Martin 2d. | |
| 69. Now is come salvation C. Harris 3d. | 40. O praise God T. T. Trimmell 4d. | |

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COME, WITH HIGH AND HOLY GLADNESS

ANTHEM FOR EASTER

Words from Hymn "He is risen,"
No. 290, *The Hymnary*, by C. F. ALEXANDER.

COMPOSED BY

HUGH BLAIR.

Price Threepence.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Con brio.

SOPRANO. Come, with high .. and

ALTO. Come, with high .. and

TENOR. Come, with high .. and

BASS. Come, with high and

Con brio. ♩ = 108.

mf *f*

Gt. to Ped.

ho - ly glad - ness, Chant our Lord's tri - umph - al lay:

ho - ly glad - ness, Chant our Lord's tri - umph - al lay:

ho - ly glad - ness, Chant our Lord's tri - umph - al lay:

ho - ly glad - ness, Chant our Lord's tri - umph - al lay: Come, with

COME, WITH HIGH AND HOLY GLADNESS.

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Come, with high and ho - ly glad - ness, Chant our Lord's tri -". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Second system of the musical score. It continues the vocal and piano parts. The lyrics are: "umph - al lay : Not one touch of twi - light sad-ness". Above the piano part, the text "SOLO OR CHORUS." is written. The piano part includes a *mp* (mezzo-piano) dynamic marking. The system concludes with the instruction "senza Ped." (without pedal).

Third system of the musical score. It continues the vocal and piano parts. The lyrics are: "Dins yon glo - rious morn - ing ray Break - ing o'er the pur - ple east :". The piano part includes a *f* (forte) dynamic marking. The system concludes with the instruction "Ped." (pedal). Below the piano part, the text "R.H." and "L.H. Solo Clarinet." are written, indicating a solo for the right and left hands of a clarinet.

COME, WITH HIGH AND HOLY GLADNESS.

Bright - er far . . our Eas - ter feast. Come, with
Come, with
Come, with high and ho - ly
Come, with high and ho - ly

Full Sw.

high, and ho - ly glad - ness. He is ris - en,
high and ho - ly glad - ness. He is ris - en,
glad - ness, with ho - ly glad - ness. He is ris - en,
glad - ness, with ho - ly glad - ness. He is ris - en,
cres - cen - do. rit. *a tempo.*

He is ris - en; He hath o - pen'd hea - ven's gate:
He is ris - en; He hath o - pen'd hea - ven's gate:
He is ris - en; He . . hath o - pen'd hea - ven's gate:
He is ris - en; He . . hath o - pen'd hea - ven's gate:

COME, WITH HIGH AND HOLY GLADNESS.

We are free from sin's dark pris - on, Ris - en to . . a . .
 We are free from sin's dark pris - on, Ris - en to . . a
 We are free from sin's dark pris - on, . . Ris - en to . . a
 We . . are free . . from sin's dark pris - on, . . Ris - en to . . a

ho - lier state. Soon a bright - er Eas - ter beam
 ho - lier state. Soon a bright - er Eas - ter beam
 ho - lier state. Soon a bright - er Eas - ter beam
 ho - lier state. Soon a bright - er Eas - ter beam

rit. *a tempo.*
 On . . our long - ing eyes shall stream.
rit. *a tempo.*
 On . . our long - ing eyes shall stream.
rit. *a tempo.*
 On . . our long - ing eyes shall stream.
rit. *a tempo.*
 On . . our long - ing eyes shall stream.

rit. *a tempo.* *rit.*

COME, WITH HIGH AND HOLY GLADNESS.

Moderato. $\text{♩} = 92$ *SOLO TENOR, OR SOPRANO.* *p* *cres.*
Come, ye sad and fear-ful-hearted, With glad smile and ra-diant

p *Sic.* *cres.*
senza Ped.

brow: Lent's long shad-ows have de-part-ed, All His woes are o-ver now,

CHORUS. *p*
And the
And the
And the
And the

Più animato.
Pas-sion that He bore: Sin and pain can vex . . . no more.

Più animato. $\text{♩} = 108$
p *Sic.* *Ped.*

COME, WITH HIGH AND HOLY GLADNESS.

Tri - une God, let all a - dore Thee, Saints on earth and

Tri - une God, let all a - dore Thee, Saints on earth and

Tri - une God, let all a - dore Thee, Saints on earth and

Tri - une God, let all a - dore Thee, Saints on earth and

f *Gt. add Full Sw.*

Gt. to Ped.

saints in hea - ven; Al - le - lu - ia, Ev - 'ry crea - ture

saints in hea - ven; Al - le - lu - ia, Al - le - lu - ia,

saints in hea - ven; Al - le - lu - ia, Ev - 'ry crea - ture bow be - fore Thee,

saints in hea - ven; Al - le - lu - ia, Ev - 'ry crea - ture bow be - fore Thee,

senza Ped. *Ped.*

bow be - fore Thee, Who hast all their be - ing giv'n;

bow be - fore Thee, Who hast all their be - ing giv'n;

bow be - fore Thee, Who hast all their be - ing giv'n;

bow be - fore Thee, Who hast all their be - ing giv'n;

marcato. cres - cen - do.

